AFM DAILY №1 NOVEMBER 6, 2013

THE Hollywood REPORTER

THR.COM/AFM

STEALTH MEDIA GROUP in collaboration with OSCAR GENERALE (PRODUCTIONS) PRESENTS

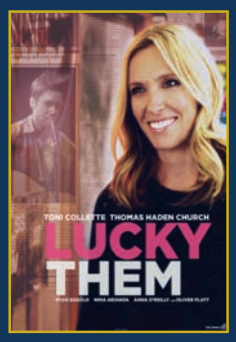
GUMMY BEAR 3D THE MOVIE

"The most watched Animated movie on the web OF ALL TIME"

"18 MILLION new viewers every month"

"2.5 BILLION people can't be wrong"

STEALTH MEDIA GROUP VISIT STEALTH AT LOEWS #862



LUCKY THEM

Wednesday 6th November | 11.00 | AMC Santa Monica 5
Sunday 10th November | 09.00 | AMC Santa Monica 5

SCREENING TODAY

MARKET PREMIERE

Directed by **Megan Griffiths**

Cast **Toni Collette, Thomas Haden Church, Ryan Eggold, Oliver Platt**

TORONTO FILM FESTIVAL 2013

"TERRIFIC PERFORMANCES"
Variety

SNAP

Friday 8th November | 09.00 | Broadway Cineplex 3

MARKET SCREENING

Directed by **Youssef Delara and Victor Teran**

Cast **Jake Hoffman, Nikki Reed, Scott Bakula, Thomas Dekker, Jason Priestley**

SXSW FILM FESTIVAL 2013

FILM4 FRIGHTFEST 2013

"ONE OF THE BEST PSYCHOLOGICAL THRILLERS OF THE PAST DECADE"
Popmatters.com

SWUNG

IN PRE PRODUCTION

Directed by **Colin Kennedy**

Cast **Elena Anaya, Owen McDonnell**

Principle photography begins 18th November 2013

SCRIPT AVAILABLE

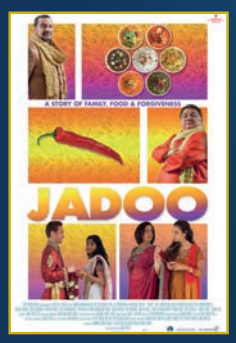
THE CATASTROPHIST

IN PRE PRODUCTION

Directed by **Nick Broomfield**

Cast TBC **Dan Stevens, Freida Pinto, John C. Reilly**

SCRIPT AVAILABLE



JADOO

Directed by **Amit Gupta**

Cast **Amara Karan, Harish Patel, Kulvinder Ghir, Tom Mison, Madhur Jaffrey**

KULINARISCHES KINO BERLINALE 2013

DINARD BRITISH FILM FESTIVAL 2013

SAN SEBASTIAN FILM FESTIVAL 2013

"FUNNY, ENGAGING AND FULL OF LIFE. AN INDIE GEM!"
Cosmopolitan

TEENAGE

Directed by **Matt Wolf**

Featuring the voices of: **Jena Malone, Ben Whishaw, Julia Hummer, Jessie Usher**

HOT DOCS 2013

TRIBECA FILM FESTIVAL 2013

LONDON FILM FESTIVAL 2013

"MESMERISING"
Variety

The Works in AFM: 724 Loews Santa Monica, 1700 Ocean Avenue Tel+ +1 646 384 5951
In attendance: Clare Crean – Head of Sales T: +44 7900 212207 clare.crean@theworksfilmgroup.com
Steve Bestwick – Sales and Acquisitions Executive T: +1 646 384 5951 steve.bestwick@theworksfilmgroup.com

THE WORKS

NOVEMBER 06, 2013
THR.COM/AFM | AFM | №1

The Hollywood Reporter

LOS ANGELES WEATHER AND HIGH TEMPS
TODAY 81° F 27° C
TOMORROW 82° F 28° C

BONA'S YU SEES CHINESE GOLDEN AGE

By Clifford Coonan

Yu Dong, CEO of distributor Bona, has forecast a golden era for the Chinese film industry in the next decade and urged Hollywood talents to come to the world's second-largest market to take advantage of growing opportunities.

Speaking at the 2013 U.S.-China Film Summit, Yu said the industry is flush with cash and that the challenges are actually on the creative side.

"In the next 10 years it will be a big, big business. It's an era for capital growth and box-office increases. The Chinese film industry is in a phase to test our film-makers," he said

This was the fourth U.S.-China summit, organized by the Asia Society Southern California, and it featured six panels of leading

CONTINUED ON PAGE 2

In *Mojave*, which has just wrapped, Garrett Hedlund, left, stars as a violent artist who escapes into the desert, where he encounters a homicidal drifter played by Oscar Isaac, right. Atlas Entertainment is producing the film, which Camela Galano's Relativity Media International is handling overseas.

Eckhart is Ready to *Fade Out*

By Pamela McClintock

Aaron Eckhart has signed on to the psychological thriller *Fade Out*, about a screenwriter whose paranoia and hallucinations cause fiction and reality to blur.

Robert Salerno, the veteran producer whose credits include *A Single Man* and *Arbitrage*, will make his feature directorial debut on the film. The original screenplay is by Pulitzer Prize winner **Michael Cristofer**.

The Solution Entertainment Group will shop the project at AFM. **Anthony Bregman** and **Naomi Despres** are producing. The Solution's **Lisa Wilson** and **Myles Nestel** are executive producing alongside **John Penotti** and **Tim Williams**. THR

CAINE, JACKSON TO SERVE UP *BUTLER*

With adult-skewing films thriving in much of the world, the project could spark keen interest among foreign buyers

By Pamela McClintock

Samuel L. Jackson and **Michael Caine** are teaming to star in *Harry and the Butler* for acclaimed film and stage director **George C. Wolfe**.

Philippe Rivier of Spirit Films and **Colin Callender** of Playground Entertainment are producing the dramedy, about a derelict roller-coaster mechanic and one-time jazz virtuoso (Jackson) who lives in a converted train caboose in New Orleans. When he inherits a large sum of money, he decides during a drunken celebration to hire a down-on-his-luck British butler (Caine).

Mimi Steinbauer's Radiant Films will introduce the project to foreign buyers at the American Film Market this week. CAA and ICM are representing North American rights.

Wolfe, also a noted playwright, is set to start shooting in Louisiana in spring 2014 from a script by **Damian F. Slattery**.

"The great Sam Jackson and the legendary Michael Caine instantly elevate any project they are in and combined, their exceptional talent will make for great chemistry on screen in this moving, humorous story," said Steinbauer.

Harry and the Butler is loosely based on the 1962 Danish film *Harry og Kammertjeneren*. Rivier acquired the remake rights to that movie and developed an English-language version with Slattery. THR

Film Market Attendance Hits Six-Year High

By Scott Roxborough

The market climate may be particularly chilly heading into this year's American Film Market, with most industry attendees expecting a dip in business compared with 2012's event, but that hasn't impacted attendance figures, which hit a six-year high, according to official figures released by AFM organizers the Independent Film & Television Alliance.

More than 8,000 participants, including some 100 new buyers, are set to storm the Loews Hotel when the AFM opens for business today. Mainland China in particular has upped its AFM presence with a record number of firms from the region set to attend. Nearly all of China's top

CONTINUED ON PAGE 2

THR HEAT INDEX

DON CHEADLE
Cheadle will host an event Thursday to promote his **Miles Davis** passion project *Shoot the Trumpeter*. IM Global and UTA are throwing the bash for foreign buyers at Harvelle's in Santa Monica. The Oscar-nominated actor is set to make his feature directorial debut and star in the biopic.

PARIS HILTON
The House of Wax star held up traffic at LAX Monday afternoon, posing for tourists and hangers-on outside the departures area, as AFM attendees struggled past the throng to catch cabs to Santa Monica.

GARETH EVANS
The Welsh-born director of Indonesian action hit *The Raid: Redemption* comes into AFM swinging as Sony Pictures Classics and Stage 6 Films announce they will give *Raid 2* a U.S. theatrical release. XYZ Films is handling international sales and co-produces with Indonesia's Merantau Films.

KNOW YOUR DEALMAKER

Joe Drake
Co-founder, Good Universe
Drake helped pulled off a coup in luring **Elton John**, **Tom Hardy** and **Michael Gracey** to fly to Los Angeles on Tuesday for a buyer's breakfast touting *Rocketman*, the John biopic that Hardy is starring in and Gracey is directing. Good Universe, the company Drake runs with **Nathan Kahane**, is selling the film internationally.

Golden Age

CONTINUED FROM PAGE 1

figures from the industry sharing their experiences and strategies on the China market.

Ivy Zhong, vice chairman of the production company Galloping Horse, agreed that currently it's quite easy to find capital in China.

"Most of the time we are trying to find good projects, not only in China but from around the world. This year, the business is not just in China, it's very international," said Zhong.

Yu believes the Chinese film sector's growth will continue to be rapid, with Hollywood as the model. "China will develop six or eight big companies in the next decade, and these companies will adopt a practice that will be very close to the way Hollywood acts, in order to stabilize the production stream," he said.

Yu added, however, that China still has some lessons to learn before it can reach its potential. "The Chinese movie industry will have to catch up with the growth of the [global] movie market. If you can become a leader in the Chinese industry, number one or two or three, you will become the number seven or eight in the whole world," he said.

Ye Ning, group vice president of Wanda Cultural Industries Group, said it was important to develop understanding and respect for different cultures.

"It's the right time to find some co-productions between China and the U.S., and there are great opportunities for the culture business. We need to grasp these opportunities," said Ye.

In September, Wanda, which owns AMC, recently announced plans for the world's largest movie studio development, an $8.2 billion film studio in the coastal city of Qingdao, then followed it up days later with another multibillion-dollar entertainment complex in Wuxi, especially positioned to directly compete with the upcoming Shanghai Disneyland amusement park.

Each market has its own norms on how to get things done, said **Charles Coker**, managing director of Dasym Media, who is executive producing **Sam Fell**'s action comedy *Skiptrace*, featuring **Seann William Scott**, **Jackie Chan** and **Fan Bingbing**, with Talent International Film, the filmmaking subsidiary of Zhejiang Talent Television & Film Company Ltd. "The trick is to find common ground," said Coker.

China Summit chairman and CEO of Orb Media **Peter Shiao** said the event was no longer about the promise of China, but about how China has arrived. "Filmed entertainment in China is here in a big way and here to stay. It is a major force to be reckoned with and something that Hollywood needs to understand," said Shiao. THR

RADCLIFFE IN GRIP OF *TOKYO VICE*

By Pamela McClintock

Daniel Radcliffe is set to star as real-life journalist **Jake Adelstein** in *Tokyo Vice*, set against the backdrop of the Japanese underworld.

Glen Basner's FilmNation has come aboard to help finance the thriller and will shop the project to foreign buyers at AFM.

Music video and commercials director **Anthony Mandler** is set to start shooting in mid-2014 from an adapted script by **J.T. Rogers**. **John Lesher** and **Adam Kassan** are producing, with **Binn Jakupi** executive producing.

Based on Adlestein's memoir *Tokyo Vice: An American Reporter on the Police Beat in Japan*, the film chronicles Adelstein's time spent as the only American journalist accepted by the Tokyo Metropolitan Police Press Club. His biggest story unearthed a scandal that exposed massive corruption and helped bring down **Goto Tadamasa**, one of Japan's mightiest bosses within the Yakuza, Japan's version of the mafia.

"I want to thank Jake for trusting me with his story. We both share a love of Japan and, together with Glen, FilmNation and Daniel, I can think of no better team," Lesher said. THR

Market

CONTINUED FROM PAGE 1

producers, distributors and film execs, including state-owned giant China Film Group and commercial operations such as Enlight Media, Bona, Huayi Brothers and Beijing Galloping Horse Film, will be setting up shop at AFM.

Some 357 exhibitors from 33 countries will screen more than 400 titles at AFM, the vast majority of them market premieres and 75 celebrating their world premieres in Santa Monica.

A-list names including the likes of **Johnny Depp**, **Adam Sandler**, **Tom Hanks**, **Jesse Eisenberg**, **Kristen Stewart** and **Daniel Radcliffe** attached to the various projects pitching for international sales should draw buyer attention and buzz. But the recent string of AFM sales hits turned box office flops — think **Ron Howard**'s *Rush*, **Bill Condon**'s *The Fifth Estate* or even *Ender's Game*, which has underperformed internationally — means caution, not risk taking, will be top of the agenda for global distributors even as they pour into AFM in ever-increasing numbers. THR

Sony Likes Watson's *Voice*

By Pamela McClintock

Sony Pictures Worldwide Acquisitions has struck a multiterritory deal for all rights to director **Francesa Gregorini**'s *Your Voice in My Head*, starring **Emma Watson**.

International Film Trust announced the deal Tuesday on the eve of AFM, where head of sales **Christian de Gallegos** will sell remaining markets.

Based on **Emma Forrest**'s bestselling book, *Voice* tells the inspirational story of a young bipolar English woman living in New York and the psychiatrist who saves her life while fighting for his own. "Emma Forrest has written an incredibly engaging and heartfelt script that has really resonated with buyers," said de Gallegos.

CAA is representing domestic rights. **Alison Owen** and **Michael Benaroya** are producing; **Faye Ward** executive produces. THR

Watson

DAVID
GARRETT

JARED
HARRIS

MARKET PREMIERE SCREENINGS

TOMORROW | 08:45 am
AMC Santa Monica 2

Sat | Nov 9 | 08:45 am
AMC Santa Monica 3

THE DEVIL'S VIOLINIST

FAME IS DESIRE, LOVE IS A CURSE

A FILM BY BERNARD ROSE

CONTACT AFM LOEWS – Suite #630 / Phone +1 310 458 6700 (room 630)
HEAD OFFICE Gruenwalder Weg 28d / D-82041 Oberhaching / Phone +49 89 673469 - 828 / beta@betacinema.com / www.betacinema.com

BETA CINEMA

NEW FILMS

GODS OF EGYPT

DIRECTED BY: ALEX PROYAS
WRITTEN BY: BURK SHARPLESS & MATT SAZAMA AND ALEX PROYAS
PRODUCED BY: BASIL IWANYK, ALEX PROYAS
EXECUTIVE PRODUCERS: STEPHEN JONES, TOPHER DOW, KENT KUBENA
PRODUCTION COMPANIES: THUNDER ROAD PICTURES, MYSTERY CLOCK CINEMA
CAST: NIKOLAJ COSTER-WALDAU, BRENTON THWAITES, WITH GERARD BUTLER, AND GEOFFREY RUSH
A SUMMIT ENTERTAINMENT RELEASE

MORTDECAI

DIRECTED BY: DAVID KOEPP
SCREENPLAY BY: ERIC ARONSON
BASED ON: THE NOVEL ENTITLED 'THE GREAT MORTDECAI MOUSTACHE MYSTERY' BY KYRIL BONFIGLIOLI AND CRAIG BROWN
PRODUCED BY: ANDREW LAZAR, JOHNNY DEPP, CHRISTI DEMBROWSKI, GIGI PRITZKER
EXECUTIVE PRODUCER: PATRICK MCCORMICK
PRODUCTION COMPANIES: INFINITUM NIHIL, MAD CHANCE PRODUCTIONS
CAST: JOHNNY DEPP, GWYNETH PALTROW, EWAN MCGREGOR, OLIVIA MUNN, PAUL BETTANY
A LIONSGATE RELEASE

LOVE & MERCY

DIRECTED BY: BILL POHLAD
WRITTEN BY: OREN MOVERMAN
PRODUCED BY: BILL POHLAD, CLAIRE RUDNICK POLSTEIN, JOHN WELLS
EXECUTIVE PRODUCERS: OREN MOVERMAN, JIM LEFKOWITZ, ANN RUARK
PRODUCTION COMPANIES: RIVER ROAD ENTERTAINMENT, BATTLE MOUNTAIN FILMS
CAST: JOHN CUSACK,PAUL DANO, ELIZABETH BANKS, AND PAUL GIAMATTI

POINT BREAK

DIRECTED BY: ERICSON CORE
WRITTEN BY: KURT WIMMER
PRODUCED BY: ANDREW KOSOVE, BRODERICK JOHNSON, JOHN BALDECCHI, CHRISTOPHER W. TAYLOR AND KURT WIMMER
EXECUTIVE PRODUCERS: ROBERT L. LEVY AND PETER ABRAMS, JOHN MCMURRICK
PRODUCTION COMPANIES: ALCON ENTERTAINMENT

THE LAST WITCH HUNTER

DIRECTED BY: BRECK EISNER
WRITTEN BY: CORY GOODMAN AND D.W. HARPER
PRODUCED BY: MARK CANTON, VIN DIESEL, BERNIE GOLDMANN, RANDALL EMMETT, GEORGE FURLA
EXECUTIVE PRODUCERS: ADAM GOLDWORM, SAMANTHA VINCENT
PRODUCTION COMPANIES: MARK CANTON PRODUCTION, ONE RACE FILMS, GOLDMANN PICTURES
CAST: VIN DIESEL
A SUMMIT ENTERTAINMENT RELEASE

PRE PRODUCTION

THE HUNGER GAMES: MOCKINGJAY - PARTS 1&2

DIRECTED BY: FRANCIS LAWRENCE
PART 1, SCREENPLAY BY: DANNY STRONG
PART 2, SCREENPLAY BY: PETER CRAIG
BASED UPON THE NOVEL: "MOCKINGJAY" BY SUZANNE COLLINS
PRODUCED BY: NINA JACOBSON, JON KILIK
PRODUCTION COMPANIES: COLOR FORCE/LIONSGATE
CAST: JENNIFER LAWRENCE, JOSH HUTCHERSON, LIAM HEMSWORTH, WOODY HARRELSON, ELIZABETH BANKS, LENNY KRAVITZ, PHILIP SEYMOUR HOFFMAN, JEFFREY WRIGHT, WITH STANLEY TUCCI, AND DONALD SUTHERLAND
A LIONSGATE RELEASE

IN PRODUCTION

12 YEARS A SLAVE

DIRECTED BY: STEVE MCQUEEN
SCREENPLAY BY: JOHN RIDLEY
BASED ON THE BOOK BY: SOLOMON NORTHUP
PRODUCED BY: BRAD PITT, DEDE GARDNER, JEREMY KLEINER, BILL POHLAD, ARNON MILCHAN, STEVE MCQUEEN, ANTHONY KATAGAS
PRODUCTION COMPANIES: RIVER ROAD ENTERTAINMENT, PLAN B ENTERTAINMENT AND NEW REGENCY
CAST: CHIWETEL EJIOFOR, MICHAEL FASSBENDER, BENEDICT CUMBERBATCH, PAUL DANO, PAUL GIAMATTI, LUPITA NYONG'O, SARAH PAULSON, BRAD PITT, ALFRE WOODARD

POST PRODUCTION

THE GOOD LIE

DIRECTED BY: PHILIPPE FALARDEAU
WRITTEN BY: MARGARET NAGLE
PRODUCED BY: RON HOWARD, BRIAN GRAZER, MOLLY SMITH,KAREN KEHELA SHERWOOD
EXECUTIVE PRODUCERS: KIM ROTH, DEEPAK NAYAR, ANDREW A. KOSOVE, BRODERICK JOHNSON
PRODUCTION COMPANIES: BLACK LABEL MEDIA, IMAGINE ENTERTAINMENT, RELIANCE ENTERTAINMENT
CAST: REESE WITHERSPOON

THE HUNGER GAMES: CATCHING FIRE

DIRECTED BY: FRANCIS LAWRENCE
SCREENPLAY BY: SIMON BEAUFOY AND MICHAEL DEBRUYN
BASED UPON THE NOVEL: "CATCHING FIRE" BY SUZANNE COLLINS
PRODUCED BY: NINA JACOBSON, JON KILIK
PRODUCTION COMPANIES: COLOR FORCE/LIONSGATE
CAST: JENNIFER LAWRENCE, JOSH HUTCHERSON, LIAM HEMSWORTH, WOODY HARRELSON, ELIZABETH BANKS, LENNY KRAVITZ, PHILIP SEYMOUR HOFFMAN, JEFFREY WRIGHT, WITH STANLEY TUCCI AND DONALD SUTHERLAND
A LIONSGATE RELEASE

DRAFT DAY

DIRECTED BY: IVAN REITMAN
WRITTEN BY: RAJIV JOSEPH & SCOTT ROTHMAN
PRODUCED BY: IVAN REITMAN, ALI BELL, JOE MEDJUCK MICHAEL BUEGG, GIGI PRITZKER
EXECUTIVE PRODUCERS: TOM POLLOCK,
PRODUCTION COMPANIES: MONTECITO PICTURE COMPANY, ODDLOT ENTERTAINMENT
CAST: KEVIN COSTNER, JENNIFER GARNER, DENIS LEARY, FRANK LANGELLA, SAM ELLIOTT, SEAN COMBS, TERRY CREWS, WITH ELLEN BURSTYN AND CHADWICK BOSEMAN
A SUMMIT ENTERTAINMENT RELEASE

THE RAILWAY MAN

DIRECTED BY: JONATHAN TEPLITZKY
SCREENPLAY BY: FRANK COTTRELL BOYCE AND ANDY PATERSON
BASED ON THE BOOK BY: ERIC LOMAX
PRODUCED BY: ANDY PATERSON, CHRIS BROWN, BILL CURBISHLEY
PRODUCTION COMPANIES: ARCHER STREET, PICTURES IN PARADISE, TRINIFOLD
CAST: COLIN FIRTH, NICOLE AKIDMAN, JEREMY IRVINE, STELLAN SKARSGÅRD AND HIROYUKI SANADA

CREDITS NOT CONTRACTUAL

JOHN WICK

DIRECTED BY: DAVID LEITCH AND CHAD STAHELSKI
WRITTEN BY: DEREK KOLSTAD
PRODUCED BY: BASIL IWANYK
EXECUTIVE PRODUCERS: KEANU REEVES
PRODUCTION COMPANIES: THUNDER ROAD
CAST: KEANU REEVES, WILLEM DAFOE, MICHAEL NYQVIST, ADRIANNE PALICKI, DEAN WINTERS, ALFIE ALLEN, BRIDGET MOYNAHAN, JOHN LEGUIZAMO, THOMAS SADOSKI
A SUMMIT ENTERTAINMENT RELEASE

PAWN SACRIFICE

DIRECTED BY: ED ZWICK
WRITTEN BY: STEVEN KNIGHT
PRODUCED BY: GAIL KATZ, TOBEY MAGUIRE, ED ZWICK
PRODUCTION COMPANIES: GAIL KATZ PRODUCTIONS,MATERIAL PICTURES
CAST: TOBEY MAGUIRE, PETER SARSGAARD, LIEV SCHREIBER, MICHAEL STUHLBARG

STEP UP 5

DIRECTED BY: TRISH SIE
WRITTEN BY: JOHN SWETNAM
BASED ON CHARACTERS CREATED BY: DUANE ADLER
PRODUCED BY: ADAM SHANKMAN, JENNIFER GIBGOT, PATRICK WACHSBERGER, ERIK FEIG
EXECUTIVE PRODUCERS: JON M. CHU, DAVID NICKSAY, SCOTT SPEER, MATTHEW SMITH, BOB HAYWARD, DAVID GARRETT, MEREDITH MILTON
PRODUCTION COMPANY: OFFSPRING ENTERTAINMENT
CAST: RYAN GUZMAN, BRIANA EVIGAN, STEPHEN "TWITCH" BOSS, MISHA GABRIEL, IZABELLA MIKO, ALYSON STONER, AND ADAM SEVANI
A SUMMIT ENTERTAINMENT RELEASE

A LITTLE CHAOS

DIRECTED BY: ALAN RICKMAN
WRITTEN BY: ALISON DEEGAN, ALAN RICKMAN, JEREMY BROCK
PRODUCED BY: GAIL EGAN, ANDREA CALDERWOOD, BERTRAND FAIVRE
EXECUTIVE PRODUCERS: ZYGI KAMASA, GUY AVSHALOM, PATRICK WACHSBERGER, CHRISTINE LANGAN, RICHARD WOLFE, RAY COOPER, NORMAN MERRY
PRODUCTION COMPANIES: POTBOILER PRODUCTIONS, THE BUREAU
CAST: KATE WINSLET, MATTHIAS SCHOENAERTS, ALAN RICKMAN, STANLEY TUCCI

CHILD 44

DIRECTED BY: DANIEL ESPINOSA
SCREENPLAY BY: RICHARD PRICE
BASED ON THE NOVEL BY: TOM ROB SMITH
PRODUCED BY: RIDLEY SCOTT, MICHAEL SHAEFER, GREG SHAPIRO
PRODUCTION COMPANY: SCOTT FREE PRODUCTIONS
CAST: TOM HARDY, GARY OLDMAN, JOEL KINNAMAN, NOOMI RAPACE, VINCENT CASSEL, JASON CLARKE
A SUMMIT ENTERTAINMENT RELEASE

DIVERGENT

DIRECTED BY: NEIL BURGER
SCREENPLAY BY: EVAN DAUGHERTY AND VANESSA TAYLOR
BASED ON THE NOVEL BY: VERONICA ROTH
PRODUCED BY: DOUGLAS WICK, LUCY FISHER, POUYA SHAHBAZIAN
PRODUCTION COMPANY: RED WAGON ENTERTAINMENT
CAST: SHAILENE WOODLEY, THEO JAMES, ASHLEY JUDD, JAI COURTNEY, RAY STEVENSON, ZOË KRAVITZ, MILES TELLER, TONY GOLDWYN, ANSEL ELGORT, MAGGIE Q, MEKHI PHIFER, AND KATE WINSLET
A SUMMIT ENTERTAINMENT RELEASE

LAZARUS

DIRECTED BY: DAVID GELB
WRITTEN BY: LUKE DAWSON AND JEREMY SLATER
PRODUCED BY: JASON BLUM, JIMMY MILLER, CODY ZWIEG
PRODUCTION COMPANIES: LIONSGATE, BLUMHOUSE PRODUCTIONS, MOSAIC
CAST: MARK DUPLASS, OLIVIA WILDE, DONALD GLOVER, EVAN PETERS, AND SARAH BOLGER
A LIONSGATE RELEASE

POMPEII

DIRECTED BY: PAUL W.S. ANDERSON
WRITTEN BY: JANET SCOTT BATCHLER & LEE BATCHLER AND MICHAEL ROBERT JOHNSON
PRODUCED BY: DON CARMODY
EXECUTIVE PRODUCER: JEREMY BOLT, PAUL W.S. ANDERSON, ROBERT KULZER, MARTIN MOSZKOWICZ, PETER SCHLESSEL, JON BROWN
PRODUCTION COMPANIES: CONSTANTIN FILM, IMPACT PICTURES (POMPEII) INC.
CAST: KIT HARINGTON, EMILY BROWNING, JARED HARRIS, KIEFER SUTHERLAND, CARRIE-ANNE MOSS, ADEWALE AKINNUOYE-AGBAJE, JESSICA LUCAS

TRANSCENDENCE

DIRECTED BY: WALLY PFISTER
WRITTEN BY: JACK PAGLEN
PRODUCED BY: ANDREW A. KOSOVE, BRODERICK JOHNSON, KATE COHEN, MARISA POLVINO, ANNIE MARTER, DAVID VALDES, AARON RYDER
EXECUTIVE PRODUCED BY: CHRISTOPHER NOLAN, EMMA THOMAS
CO-PRODUCER: REGENCY BOIES
PRODUCTION COMPANIES: ALCON ENTERTAINMENT, STRAIGHT UP FILMS
CAST: JOHNNY DEPP, MORGAN FREEMAN, REBECCA HALL, PAUL BETTANY, KATE MARA, CILLIAN MURPHY

VENUS IN FUR

DIRECTED BY: ROMAN POLANSKI
SCREENPLAY BY: DAVID IVES AND ROMAN POLANSKI
BASED ON THE PLAY BY: DAVID IVES
PRODUCED BY: ROBERT BENMUSSA & ALAIN SARDE
PRODUCTION COMPANY: R.P. PRODUCTIONS
CAST: EMMANUELLE SEIGNER, MATHIEU AMALRIC

TARZAN®

DIRECTED BY: REINHARD KLOOSS
WRITTEN BY: REINHARD KLOOSS
BASED ON THE NOVEL BY: EDGAR RICE BURROUGHS
PRODUCED BY: ROBERT KULZER, REINHARD KLOOSS
EXECUTIVE PRODUCER: MARTIN MOSZKOWICZ
PRODUCTION COMPANY: CONSTANTIN FILM
CAST: KELLAN LUTZ, SPENCER LOCKE
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LIONSGATE®

AFM IN BRIEF

Hardy, left, and John

ROCKETMAN COMETH

Elton John and **Tom Hardy** turned up at a Tuesday morning breakfast in Santa Monica to personally shill *Rocketman*, the Sir Elton biopic that will star Hardy, to foreign buyers. Good Universe played host to some 100 buyers who attended the event at the Bel-Air Bay Club. John and Hardy, along with director **Michael Gracey**, talked about their hopes for the movie musical, for which John will rerecord many of his hits.

FILMS DISTRIBUTION PICKS UP OZON'S *GIRLFRIEND*

Films Distribution has acquired international sales rights to prolific French director **Francois Ozon**'s next film, *Une Nouvelle Amie* (*A New Girlfriend*) for presales at AFM. His latest film is set to star **Raphael Personnaz** (*Anna Karenina*) and **Romain Duris** (*Heartbreaker*). The project is set to start shooting in France in time for a summer 2014 release. *Girlfriend* marks the third of Ozon's films produced by **Eric** and **Nicolas Altmayer**'s Paris-based Mandarin Cinema after 2009's *Potiche*, 2011's *In the House* and this year's *Young & Beautiful*.

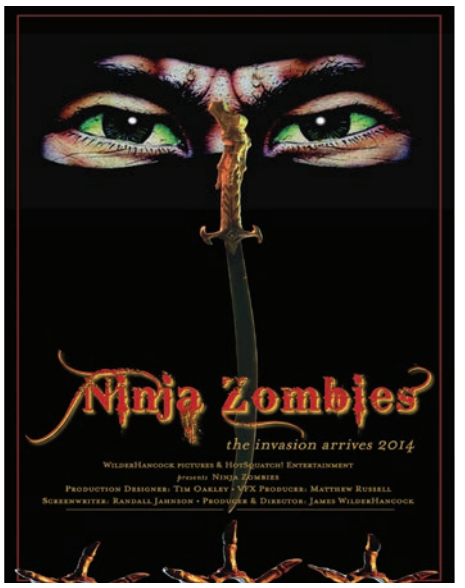
WHO MADE THE PIRACY LIST?

Elysium, *Side Effects* and *2 Guns* are the most pirated films to come out of last year's AFM. That's the conclusion of a study this week by Beverly Hills-based tech company CEG TEK International, which ranked the top 100 films that attracted the most illegal online file-sharing since they were presented at AFM 2012. *Elysium* led the pack with an average of 4.8 million illegal downloads a month worldwide. *Side Effects* and *2 Guns* each averaged more than 1.4 million pirated downloads a month. THR

THE 2013 AFM POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials from this year's market

The Zombie Edition



The Necro Nunchuck Award

Ninja Zombies

Ninjas are really quick and zombies are really slow. If zombies decide to be ninjas, wouldn't they lose every single battle? Good thing they're dead already. Or do the zombies bite the ninjas, make them zombies and even up the odds?

Zombies or us,
Who are more Deadly?
SARS ZOMBIES
Sudden Aggressive Reanimation Syndrome
Starring: Samuel Leong, Chung Li, Jack Chan, Cash Lee, Anna Chan

The Sign-Up-for-Your-Free-Flu-Shot Award

Sars Zombies

Wait, how can anybody be more dead than anybody else? There's plenty of death to go around, people! Sudden Aggressive Reanimation Syndrome folks have cheaper makeup budgets than zombies. And better to have this SARS than Severe Acute Respiratory Syndrome.

The Tupac/Sigourney Weaver Award

Zombie Resurrection

Are those upraised hands a crowd of angry Christians ready to kill the filmmaker for making fun of Jesus? We wouldn't blame them. But aren't all zombies resurrected? What's so special about this guy? And is the screenwriter really, really peeved about Catechism class?

The Black and Boo Award

Zombie Fight Club

First rule of Zombie Fight Club: guhhrgh moangurgle mumble. Second rule of zombie fight club: Never talk about guhhrgh moan gurgle mumble. Third rule: When you knock a guy's block off, literally knock it off his shoulders and use his skull as a soccer ball.

WORLD PREMIERE SCREENING TOMORROW!

CAMERA TRAP

REC

00:00:00

3..2..1..!..1..2..3

DISCOVER A NEW FEAR.

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Laemmle Monica 1 - November 7th, 2013 3:00pm
Fairmont 2 - November 10th, 2013 1:00pm

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Ryo Ebe - ryo@108mediacorp.com - +81 80 5656 3771 (Asia)

PINEWOOD

108 media

GLOBAL SCREEN

"GRIPPING. POPPE IMBUES THE FILM WITH ENORMOUS EMOTIONAL RESONANCE, BRILLIANTLY GROUNDED BY HIS LEADING LADY. THE VIEWER BECOMES TOTALLY INVESTED IN THE HEROINE'S COMPULSION TO RECORD WHAT SHE WITNESSES" VARIETY
"AFFECTING. JULIETTE BINOCHE'S COMPLEX PERFORMANCE IS DESERVING PARTICULAR ATTENTION" THE HOLLYWOOD REPORTER
A FILM BY ERIK POPPE
JULIETTE BINOCHE
NIKOLAJ COSTER-WALDAU
A THOUSAND TIMES GOOD NIGHT

MARKET SCREENING

"Gripping. Poppe imbues the film with enormous emotional resonance, brilliantly grounded by his leading lady." *VARIETY*

THU | NOV 07 | 5 PM BROADWAY CINEPLEX 2
MON | NOV 11 | 3 PM BROADWAY CINEPLEX 2

MARKET PREMIERE

Based on the true story of Gisela Werler, Germany's first female bank-robber, who carried out 19 armed robberies in the 1960s.

FRI | NOV 08 | 5 PM AMC SANTA MONICA 4
SUN | NOV 10 | 5 PM FAIRMONT 1

MARKET SCREENING

"Don't miss: MICHAEL CAINE is tremendous as usual, the film is touching and celebrates life in a unique way." *COSMOPOLITAN*

SAT | NOV 09 | 5 PM LAEMMLE MONICA 4

MARKET SCREENING

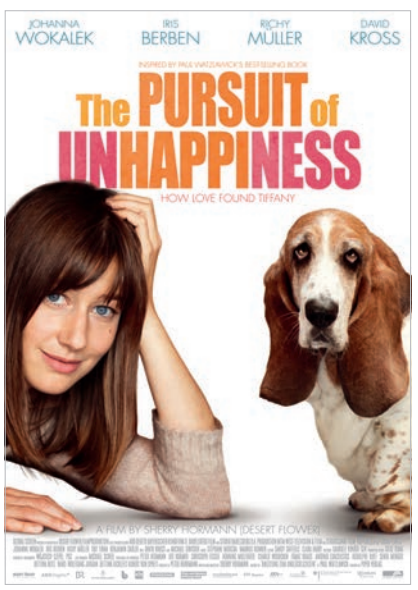
"Steph Green's feature captures the beauty of an obviously flawed family with remarkable warmth and immediacy." *VARIETY*

FRI | NOV 08 | 3 PM AMC SANTA MONICA 1
MON | NOV 11 | 1 PM AMC SANTA MONICA 2

MARKET SCREENING

"Intricately composed chamber piece in the style of Chabrol." ★★★★ *CINEMA*

MON | NOV 11 | 11 AM LAEMMLE MONICA 4



MARKET PREMIERE

"A wonderful comedy, full of wit and irony. Stunning: Johanna Wokalek as a charming heap of misery. Top notch!" *TV MOVIE*

SCREENING AT OFFICE

CANNES CLASSICS
★★★ A BRILLIANT, ROMANTIC FILM
Fedora
A BILLY WILDER FILM
An impossible dream.
An appalling sacrifice.
The secret of eternal youth.
★★★ THE GIFT OF A MASTER THE CROWNING OF A CAREER
★★★ A PROUD, PASSIONATE REMEMBRANCE OF THE WAY MOVIES USED TO BE, AND A BITTER SMILE AT WHAT THEY HAVE BECOME
FULLY HD REMASTERED

CURRENT SLATE

"A proud, passionate remembrance of the way movies used to be, and a bitter smile at what they have become." *THE NEW YORK TIMES*

SCREENING AT OFFICE

CONTACT IN MUNICH

Global Screen GmbH | Sonnenstraße 21 | 80331 Munich | Germany | Ph + 49 89 2441295 500 | F + 49 89 2441295 520 | info@globalscreen.de | www.globalscreen.de

UPCOMING

Wood doll Pinocchio sets out on a wild and adventurous journey to learn things like courage, honesty and loyalty, and become a real boy. Based on Carlo Collodi's world-famous stories.

UPCOMING

A fresh and entertaining, yet deeply touching 3D-animated feature about a sparrow who believes he is a stork.

MARKET PREMIERE

14-year-old Giorgio and his chimney-sweep friends found a gang called the Black Brothers. It's the start of an thrilling adventure, directed by Oscar® winner Xavier Koller.

SUN | NOV 10 | 11 AM BROADWAY CINEPLEX 3

UPCOMING

When little dwarf Bobo accidentally sends the kingdom into a century-long slumber, the dwarfs must travel into the future in order to safe the beloved princess ...

FROM THE PRODUCER OF THE WORLDWIDE SUCCESS
NIKO & THE WAY TO THE STARS
When the flood comes small heroes will rise.
Oops! NOAH is GONE...
IN CINEMAS SOON IN 3D

UPCOMING

Not all species made it onto the ark. So what did they do? They fought for survival and, in the case of Finny, found courage, friendship, self-confidence and their true home ...

CURRENT SLATE

The 3rd topsy-turvy adventure, based on Enid Blyton's best-selling "St. Clare's" Books: Hanni and her sister Nanni fall for the same boy ...

SCREENING AT OFFICE

CURRENT SLATE

Marie's new love is almost too good to be true. It's Jesus himself, who's come down to Earth a few days before the Apocalypse. Can Marie get the Apocalypse postponed?

SCREENING AT OFFICE

CONTACT AT AFM

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Justin Chadwick

The British helmer discusses the challenges of making his awards season hopeful *Mandela: Long Walk to Freedom* and why the film is not a "spinach-eating movie" By Stuart Kemp

REVIEW ON PG. 18

A FORMER ACTOR WHO CUT his teeth on high-end U.K. television shows such as the Dickens adaptation *Bleak House* and the highly acclaimed spy thriller *Spooks*, Justin Chadwick made his feature debut in 2008 with *The Other Boleyn Girl*, an adaptation of Philippa Gregory's bestseller starring Natalie Portman, Eric Bana and Scarlett Johansson. A bit more than a year later, Chadwick directed *The First Grader*, which told the true story of a Kenyan man who decides to get an education at age 84. Now Chadwick returns to Africa for his latest, *Mandela: Long Walk to Freedom*, starring Idris Elba in the lead role. Chadwick spoke with *THR* about why he initially turned down the project, the benefits of shooting crowd scenes without CGI and the decision to cast Elba as the charismatic South African icon.

How did you feel about taking on such an iconic figure as Nelson Mandela?
I said no. When [producer] Anant [Singh] started taking about it, I said no. I said, "Anant, I'm from Manchester, how can you even begin?"

What persuaded you to do it?
I'd made this little film in Kenya called *The First Grader*, and Anant asked me to come to South Africa for its opening. The [Mandela] family was there that night, and the film somehow resonated with the family and Winnie [Mandela] and some of the comrades that were on Robben Island [prison] with Mandela. I met them afterward, and then I went to Soweto to Winnie's house and had tea. I spent six hours there for the first meeting, and we didn't really talk about the film; I just spent time with her and her family and Madiba [Mandela's Xhosa clan name] himself. And just because of that my reservations about being an outsider and going into another country and making such an iconic story [disappeared]. There was a way in because of the personal relationships that I had access to.

What did you aim to bring to this story as the director?
As much as the film charts apartheid history, more central to me was the effect on the man and his family and the cost to his family. But centrally, it was a story about love — love not just for Winnie and his children and the love of his comrades but the love of his country and the love of freedom.

How did you go about bringing that to the screen?
It was hard work. It's tough making a movie in Africa, but I used the fact that I was from outside to go in there and watch and listen and soak it up. I made sure I used the fact that I was from the outside to tell the story as honestly as I could and make it as personal as I could.

How did you film the crowd scenes?
I'd go to places South Africans had said, "Hey listen, you can't shoot there, it's too violent and it's too dangerous." I would go to the communities and talk to the leaders. I would get all those people involved in the filming in front of and behind the camera, so when Idris walked onto a stage that crowd is not CGI — it's real people who had seen Madiba, who lived through the struggle. The crowd and the people the film catches are in the DNA of the film.

VITAL STATS

Nationality British
Born Dec. 1, 1968
Film at AFM
Mandela: Long Walk to Freedom
Selected Filmography
The Other Boleyn Girl, *The First Grader*, *Stolen* (TV movie), *The Money* (TV movie), *Bleak House* (TV miniseries)
Notable Awards BAFTA best TV drama serial for *Bleak House*, Banff Television Festival Rockie award for best mini-series for *Bleak House*

Elba is asked to deliver much more than an impersonation of Mandela.
The very first conversations I had with the producers were to not make it an impersonation. There is only one Madiba. To impose on top of this rather than come from inside him as a man — catching the spirit of him — is something I wanted.

What did Elba's involvement mean to you?
I was a huge fan of *The Wire*, and there was a casting director [Shaheen Baig] I've worked within London a lot who said to me, "You really should meet Idris — you and he would really get on; he's very instinctive, he's raw and he's not afraid of going from the inside out." It takes a brave actor to step into Mandela's shoes to portray him.

What were the challenges of shooting in Africa?
It is a challenge making a film wherever you are in the world, but for some reason there was a kind of spirit and energy that comes from being in Africa. Those riot scenes, they were a challenge because you've got 2,000 people who are in the moment and it kicks off. I mean, some of those cars were not meant to blow up in those riot scenes. If you ramp people up who are not actors, who are people who have lived through the struggle and they see a load of white policemen, there's going to be a situation. ... The struggle is still very present in South Africa. I wouldn't like to say it was a challenge — it might have been a challenge for the AD department who had to make sure no one was hurt — but for me it was just a completely exhilarating experience.

Was it the biggest budget you've worked with?
Yes. Right from the off we had a relatively small budget for that kind of ambition. It's an independent movie, financed out of Africa. It does not have a studio behind it. We went in there knowing we had one chance to make this story: to make it visceral, to make it immediate, to make it truthful, to not make it like a spinach-eating, you know 'it's good for you going to see' kind of movie. We wanted it to stand up against the Hollywood blockbusters in scope.

The project is being touted for awards season. Do you feel the pressure building?
The fact that Harvey Weinstein has come on and wants to promote it and distribute it in America is great. That's the big thing when you are making an independent movie — you want people to see it. THR

STEALTH MEDIA GROUP

AFM SCREENINGS

Genre: Horror/Thriller
Status: Post-Production

Cast: Sam Robertson, Vincent Regan, Kal Penn, Geoff Bell
Director: Kit Ryan

NOV 06
11:00 FAIRMONT 2
NOV 06
17:00 FAIRMONT 2
NOV 09
15:00 FAIRMONT 2

DEMENTAMANIA

Synopsis: When Edward is stung by a mysterious bug, it results in a painful and aggressive rash. It also unlocks the door to a secret world inside his head causing nightmarish fantasies to manifest themselves within vivid hallucinations. As the rash spreads and threatens to envelop his entire body, his visions become more real and reality begins to drift further and further away.

Genre: Horror
Status: Post-Production

Cast: Melina Matthews, Geraldine Chaplin, Ariadna Cabrol
Director: Robert Figueras

NOV 06
15:00 FAIRMONT 2
NOV 07
11:00 DOUBLETREE 1
NOV 09
11:00 FAIRMONT 4

PANZER CHOCOLATE

Synopsis: A PhD student and three friends go into a bunker searching for pieces of art supposedly stolen by the Nazis. However, when they open a secret chamber, they only find a few piles of dusty boxes containing small tablets of Panzer Chocolate which was widely distributed among German soldiers in the 1940's. Soon, the peaceful lives of the four unlucky friends turns into a nightmare, and they'll find themselves running for their lives.

Genre: Thriller
Status: Completed

Cast: Jack McMullen, Reece Dinsdale
Directors: Marcus Romer, Kit Monkman

NOV 07
15:00 FAIRMONT 4
NOV 09
17:00 FAIRMONT 5

THE KNIFE THAT KILLED ME

Synopsis: Shortlisted for the Booktrust Teenage Prize, Anthony McGowan's dark best seller has been adapted for the screen. Paul should have the same problems as any other teenager, but when he moves to a new town where gangs rule the streets he soon has only one choice - kill or be killed.

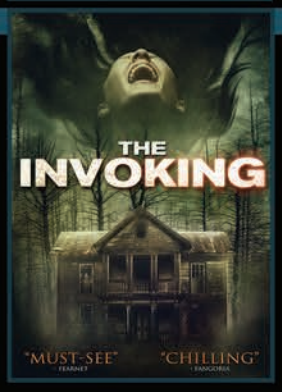
Genre: Documentary
Status: Post-Production

Directors: Adam Grey and Andrew Grey

NOV 07
17:00 FAIRMONT 3
NOV 09
9:00 FAIRMONT 2

FLY COLT FLY

Synopsis: Brilliant and troubled serial burglar Colton Harris-Moore escaped a juvenile detention facility in 2008, beginning a chase with authorities unlike any other in history. Colt has become an icon for youth rebellion and left in his wake over 100 crimes, including a half dozen stolen boats, at least 10 cars, and 5 airplanes.



Genre: Horror
Status: Completed

Cast: Trin Miller, Andi Norris
Director: Gavin Boyter

NOV 07
9:00 FAIRMONT 2
NOV 08
11:00 FAIRMONT 5

THE INVOKING

Synopsis: After inheriting a house from a family that she never knew, Sam and three friends take a road trip to inspect the remote property. Soon after Sam arrives old memories come seeping back, while jealousy and unspoken tension between the friends is forced to the surface. Sam soon finds herself unable to tell the difference between reality and horrible visions of brutality she can't escape, and while her world crumbles around her, she discovers that the current horrors may be tied directly to her past.

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THANKS, *GRAVITY*! 3D LOOKING UP AGAIN

The percentage of box office from the higher-priced tickets keeps falling, but Alfonso Cuaron's drama proves moviegoers will pay extra for cinematic 'events' **BY SCOTT ROXBOROUGH**

IT WAS DEJA VU ALL OVER AGAIN. THE DISMAL 3D performance of DreamWorks Animation's *Turbo*, Fox's *The Wolverine* and even Warner Bros.' critically acclaimed and commercially successful *The Great Gatsby* led to a repeat of the "3D Is Dead" headlines that have dogged the format.

Then came Warners' *Gravity*. **Alfonso Cuaron**'s space drama, which grossed $55.4 million during its opening weekend in North America, fully 80 percent of it from 3D tickets, triggered a flood of the "3D Is Great" stories we saw after *Avatar*, *Hugo* and *Life of Pi*.

The reality of the 3D market, of course, is somewhere between bust and boom. Figures from box-office analyst IHS for the first half of 2013 paint a decidedly mixed picture. While revenue from 3D releases in North America fell 13.1 percent to $1.05 billion, that still represents the second-highest total after 2012's take.

But the numbers tell another, more worrying 3D trend: the decline in the percentage of box-office gross from 3D tickets. In the first half of 2013, for the first time, the average 3D film failed to make the majority of its domestic box office from (more expensive) 3D tickets.

Pricer 3D tickets made up fully 71 percent of *Avatar*'s opening-weekend gross of $77 million, 70 percent of *Alice in Wonderland*'s take and 82 percent of *Tron: Legacy*'s domestic box office. But **Baz Luhrmann**'s *Great Gatsby* earned just a third of its $145 million North American gross from 3D. Even a blockbuster like *Iron Man 3* took in less than half (45 percent) from 3D sales.

On average, the split of 3D box office per title in the first half of 2013 was just 43.7 percent.

This year "marks a turning point where 3D has failed to hold its previous majority box-office share," notes **Charlotte Jones**, a cinema analyst with IHS. "The malaise has continued to spread as (new) titles have once again reset expectations for 3D at a new low."

3D fatigue continued through the summer, with only 31 percent of *Monsters University*'s opening-weekend gross coming from 3D sales. *Despicable Me 2*'s 3D share was just 27 percent, and *Turbo* set new low with 25 percent. Live-action drama had held up better than family-focused animation, but this summer showed a similar downward trend, with *World War Z* taking just 34 percent from 3D, *R.I.P.D.* 33 percent and *Wolverine* 30 percent.

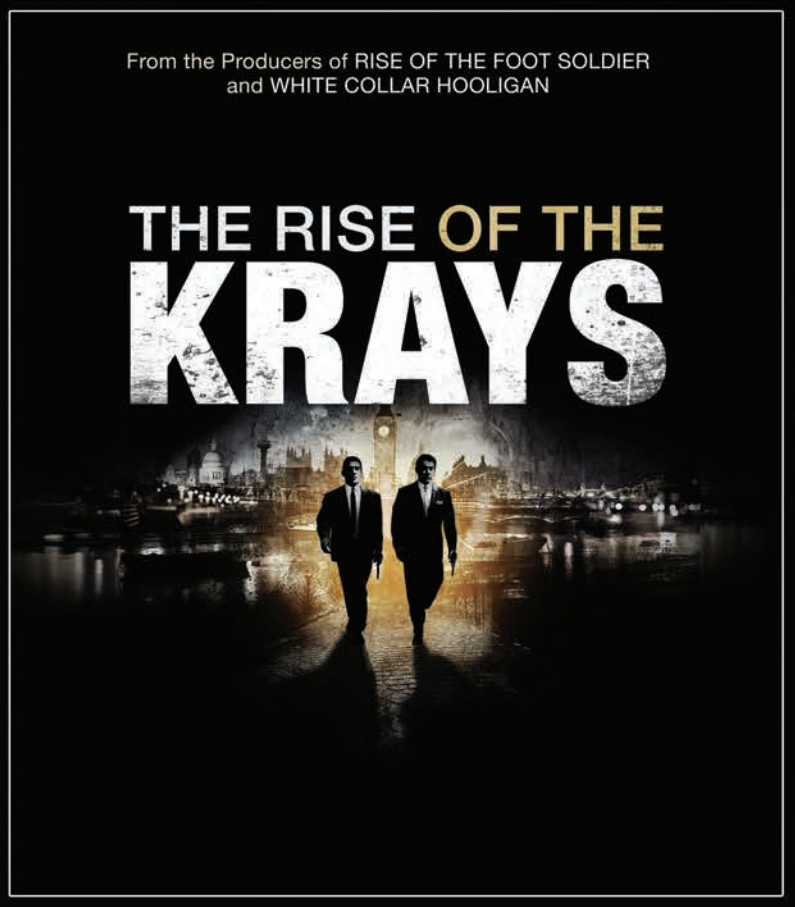
Audiences are becoming "increasingly choosy about which 3D movies they will pay a premium for given the significant ramp-up in 3D titles available," said B. Riley analyst **Eric Wold**, explaining his reasons for lowering his stock price target for 3D cinema tech company RealD, warning that 3D's domestic decline could be an indicator of broader, international trends.

At AFM, the indie side of the industry has taken note. After 2009's *Avatar*, buyers snatched up anything with the 3D label, flooding the market with second-rate horror,

Illustration by KYLE HILTON

CARNABY INTERNATIONAL

AFM OFFICE: LOEWS SUITE 501



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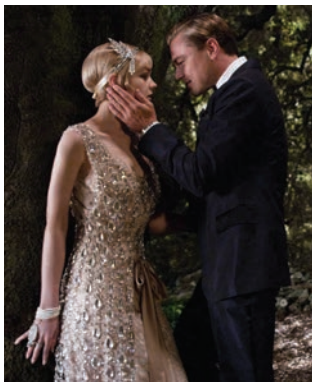
action and animation titles. While there is still plenty of second-tier product on offer in Santa Monica, the industry is shifting away from cookie-cutter titles toward cinematic events where 3D is key to the tale.

The trend has actually been evident for some time. Last year's standout 3D sales titles included *I, Frankenstein* from Lionsgate and Aldamisa International's *Sin City: A Dame to Kill For*.

"That is what audiences are looking for, events. That's what *Gravity* was about," said **Alexander van Dulman**, who acquired **Robert Rodriguez**'s 3D *Sin City* sequel for multiple territories in Eastern Europe.

"I have nothing against 3D, but unless it is a big visual piece where you need the format to enhance the picture's commercial appeal, you don't need it," adds **Mark Damon**, CEO of Foresight, whose big action titles, including the **Mark Wahlberg**/**Denzel Washington** starrer *2 Guns* and **Peter Berg**'s *Lone Survivor*, were shot in 2D but had no problem finding international buyers.



The Great Gatsby

That isn't to say 3D has lost its appeal. Globally, the format continues to thrive, particularly in such fast-growing territories as Russia, Brazil and China. 3D releases in Russia and China regularly gross 70 percent to 80 percent of their box office from 3D tickets. While the slower rollout of 3D-equipped cinemas worldwide has held back the format in certain territories, most major international markets are now fully equipped with multiplexes demanding content to fill their 3D screens.

"There's an audience that wants to see 3D, and the cinemas are there," says **Thierry Baujard**, a 3D specialist at Berlin-based production consultants Peacefulfish. "If you make 3D films for the right audience, at the right price, it can work."

Evidence of that came in Russia this year with *Stalingrad*, **Fedor Bondarchuk**'s war epic that was Russia's first Imax 3D movie and has been smashing box-office records since it took in north of $22 million in Russia and CIS former Soviet states on its first weekend. Walt Disney Studios/Sony Pictures Releasing CIS bowed *Stalingrad* across 1,149 screens, a release similar to that of a studio tentpole in Russia. 3D the first weekend was good for about $15.8 million, or 72 percent of the take.

"Releasing the film in 3D is still a huge asset for us [in Russia]," says**Anton Sirenko**, CEO Walt Disney Studios/Sony Pictures Releasing CIS, adding that *Stalingrad* proves that homegrown 3D titles can compete for cinema space and audiences with Hollywood blockbusters. That was clear when *Stalingrad* bowed in China, taking $8.3 million on its first weekend, the best-ever opening for a non-Chinese or non-Hollywood film.

International 3D animated titles such as Global Screen's *Niko 2* and *Richard the Stork*, Sola Media's *Knight Rusty* and Film Factory Entertainment's soccer-themed 3D feature *Foosball* from Oscar-winner **Juan Jose Campanella** (*The Secret in Their Eyes*) have been generating sales and attracting buzz from buyers both global and domestic.

"In Asia, 3D can be a real sales argument, especially in China or South Korea," says **Thomas Weymar**, head of Global Screen parent company Telepool. "This is true in particular for animation, which Asian buyers are unwilling to buy if it is not in 3D."

But, both buyers and sellers at AFM admit, the indie world could use a few more 3D hits. Which is why the industry will be closely watching the BBC's CGI/live-action documentary *Walking With Dinosaurs*, IM Global's AFM sales hit in 2011, when Fox bows it domestically and in multiple international territories next month. Or **Paul W.S. Anderson**'s disaster epic *Pompeii*, which Constantin Film produced and Summit sold out worldwide and which Sony will bow domestically early next year.

In the end, "it's content that drives any new cinema technology, be it stadium seating, surround sound or 3D," said **Paul Dergarabedian**, senior media analyst for Rentrak. "*Gravity* has the potential to be a watershed film, the kind of movie that gets audiences excited again about 3D and generates world-of-mouth about the format. But the industry needs several of these standout films to keep the momentum going."

Nick Holdsworth in Moscow contributed to this report.

Painted Skin

WELCOME TO 3D'S 'POSTER CHILD'

China remains ravenous for product, from home or abroad

by Clifford Coonan

When Aussie director **Baz Luhrmann** came to Beijing to launch *The Great Gatsby* in September, one of the things he singled out from his experience of watching his film in China was the quality of 3D projection.

"I'm not just saying this because I'm in Beijing, but I've never seen the film technically projected, both in terms of sound and 3D, as well as I did last night. The technical execution was quite remarkable," he enthused.

Indeed, the Chinese longing for 3D technology seems insatiable.

China's box-office boom has been driven by 3D and enhanced formats — of the 13,118 screens in China at the end of last year, 72 percent are 3D screens.

The second-biggest movie last year was James Cameron's 3D version of *Titanic*, which took in $156.5 million in box office. His 3D epic *Avatar* still holds the record of $220 million set in 2010.

In 2012, China released 36 3D films, which made up 11 percent of all films released last year. 3D accounted for 40 percent of box-office revenue.

One of the two Chinese films to make the top 10 box office last year was the 3D *Painted Skin: The Resurrection*.

"The 3D market is still going strong in China. Most of the digital screens are 3D in China, so Chinese audiences are very used to 3D. Also, over the last year, 2D to 3D conversion is becoming very popular in China," says **Qiang Bai**, CEO of 3D China Ltd. and managing partner of National Technology Fund.

There is more interest in shooting in 3D in China, but the lack of experience and fears of delay and running over budget means there aren't many projects in production, notes Bai.

"It's not only Hollywood 3D movies that are being received nicely here — domestic 3D movies are doing just fine in my opinion says Bai. "The audience makes its decision on the film, not on whether the 3D is done in Hollywood or in China."

Ian Jessel, president of the Hollywood-based visual FX company Legend 3D, says China is now, without a doubt, the "poster child" for 3D exhibition.

"With 10 new screens a day, seven of which are equipped for 3D, the Chinese market is ravenous for 3D product, both from traditional Hollywood sources, such as *Man of Steel*, *Smurfs* 2 and *The Wolverine*, but also, increasingly, from home-grown talent, such as *Painted Skin: The Resurrection*," Jessel says.

Thanks to the tremendous enthusiasm for 3D in China, Jessel was recently in the region looking for "a strategic partner" in the territory.

"Based on my personal observations on recent trips and conversations with local distributors, China's appetite for 3D shows no sign of waning and plays a major role in the 35 percent increase in box-office revenue this year," he says. THR

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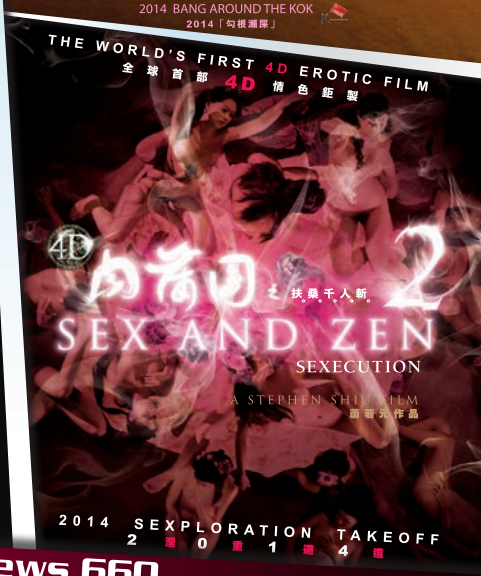

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Director: Bobcat Goldthwait *(God Bless America, World's Greatest Dad, Sleeping Dogs)*

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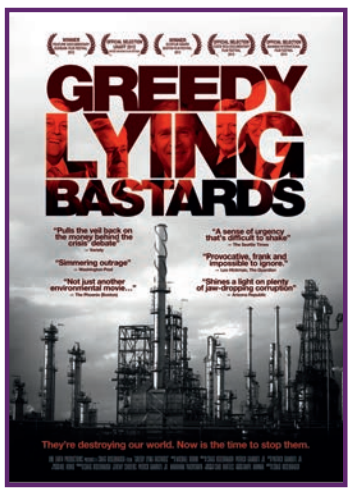
Director: Christopher-Lee Dos Santos



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MINE GAMES
ARE YOU READY TO PLAY?

Elba, left, with Riaad Moosa, portrays Mandela's evolution over half a century.

Mandela: Long Walk to Freedom

The restrained intensity of Idris Elba's performance as Nelson Mandela ennobles this ambitiously sprawling biopic

BY DAVID ROONEY

IT TAKES A COMMANDING ACTOR TO FILL THE SHOES OF THE man most instrumental in ending institutionalized oppression in South Africa, and the charismatic Idris Elba proves equal to the task in *Mandela: Long Walk to Freedom*. Directed by Justin Chadwick with perhaps an inhibiting sense of cultural responsibility but also with the emotional sweep that such a momentous life story demands, this is sumptuously produced epic-scale bio-drama stamped from the classic mold.

The success of *Twelve Years a Slave* and *Lee Daniels' The Butler* showed that audiences will turn out for films about race. The challenge facing this late-November release will be to test whether that holds for a history lesson set on the other side of the world.

Like those aforementioned hits, *Mandela* is straightforward storytelling of a type that's somewhat out of fashion, but ultimately no less stirring for it.

The opening is uneven, reaching bluntly for instant inspirational notes and then larding the early scenes with a busy selection of music choices in an effortful bid to escape the constraints of the didactic biopic. But the 2 1/2-hour film finds its voice and improves steadily, anchored by the conviction of the lead performance and terrific support from Naomie Harris (*Skyfall*) as Winnie Mandela.

Adapted by William Nicholson from Nelson Mandela's autobiography, which supplies the subtitle, the film unfolds in exhaustive detail, providing context if not a great deal of complexity. It traces Nelson's Xhosa roots in the rural hills; his politicization as a young lawyer; his rise to prominence in the initially nonviolent African National Congress; his increasing militancy in the face of shocking acts of brutality against black South Africans; and his arrest and conviction with a handful of close ANC colleagues on charges of sabotage and conspiracy to overthrow the government.

The personal focus behind this trajectory is on Nelson's sustaining love for his wife, played with grace and powerful anger by Harris. Winnie steps into his life soon after the exit of his first wife (Terry Pheto), driven away by his womanizing. Undeterred by his track record, she informs him that she's not like his other girls, and we believe her. Beneath the sweetness of this poised young beauty there's an unyielding sense of purpose. This keeps her staunchly behind her husband's radical activism even at great personal cost, but also hints at the ideological divide to come during the long years of Nelson's incarceration.

The controversial aspects of Winnie Mandela's life are not glossed over, and Harris gives convincing evidence of her irreversible hardening as she continues to endorse violence long after her more moderate husband has publicly condemned its use in the struggle.

The film gains in momentum as it marches through Nelson's 27 years in prison toward his eventual release, going on to lead the negotiations that brought down the curtain on apartheid. The inhumanity of that white supremacist regime still has a gut-wrenching impact, making it now seem inconceivable that it remained in place until 1994. The continuing echoes of that recent history help muffle the drama's lack of formal invention.

While Elba's gifts have been tapped in his television work on *The Wire* and *Luther*, few if any films have showcased the British actor's range quite so expansively as *Mandela*. From an early scene with him in training as an amateur boxer, he shows a rangy physicality, an absolute ease in his body that enhances his magnetism. That dynamic presence feeds the warmth as well as the authority and dignity of the man. He's also uncannily like the real Mandela in his voice and accent work.

As Nelson's face grows heavier and his hair turns gray during his years of confinement, he becomes more introspective, acquiring a stillness that contrasts to the man in his youth. But the insightful mind shows no loss of agility, as demonstrated in his shrewd dealings with the government committee assigned to broker his release. Elba conveys the changes and the consistencies of a half-century with subtle economy.

While secondary characters are given limited scope compared to the two leads, the cast is solid down the line, with some lovely moments from Lindiwe Matshikiza as Nelson's teenage daughter.

From the period production and costume design to the stately visuals and panoramic shots of magnificent landscapes, this is a classy production that will inspire many audiences with its deeply respectful portrait of one of the global political stage's indisputably great leaders.

Sales *Pathe International*
Cast *Idris Elba, Naomie Harris, Tony Kgoroge, Riaad Moosa, Jamie Bartlett, Lindiwe Matshikiza, Terry Pheto, Deon Lotz*
Director *Justin Chadwick*
146 minutes

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The Young and Prodigious T.S. Spivet

Jean-Pierre Jeunet unleashes a visually stunning, if narratively flawed, 3D adaptation of Reif Larsen's best-selling novel

BY JONATHAN HOLLAND

The quirky charm, visual wit and melancholy undertow of Reif Larsen's *The Selected Works of T.S. Spivet* translate joyously to the screen in Jean-Pierre Jeunet's *The Young and Prodigious T.S. Spivet*, a rare example of source and adaptation making a perfect match. This unlikely but involving tale of a child prodigy making his way across the U.S. to collect a reward for his brilliance has been designed to be delightful for parents and children alike and is full of surprises on all levels, except, disappointingly, that of plot. The film's greatest achievement is in the way the accomplished 3D treatment — this is Jeunet's first foray into the format — emerges entirely naturally, as the precise expression of a gifted child's vivid imagination.

Jeunet's own *Amelie* has become a reference point for a generation of art house cinemagoers, and Spivet should bring them back — though this time, with their children in tow. International art house sales seem assured, and the film's skewed take on Americana will chime with the same audience wooed by *Amelie* itself and by *Little Miss Sunshine*.

Like *Amelie*, which came about as close to being a 3D film as a 2D film can be, *Spivet* is about how the imagination is the best instrument for making sense of the world. The film's job is to make that imagination, in this case T.S. Spivet's, credible and engaging, and Jeunet succeeds beautifully, with the difference that while Amelie's imagination is romantic, T.S.'s is scientific.

The 10-year-old T.S. (played by Kyle Catlett: it stands for 'Tecumseh Sparrow,' and at times the quirkiness feels strained) is a child prodigy whose special scientific talents generally go unnoted by both his teacher, Mr. Stenpock (Richard Jutras), and his family, who live on the Coppertop ranch in a hyper-real Montana (actually Alberta in Canada) of greener-than-green prairie and bluer-than-blue skies, shot in swooningly beautiful relief and detail. His mother, referred to by T.S. as Dr. Clair (Helena Bonham Carter), is a beautiful, vivacious, passionate amateur etymologist. His taciturn father (Callum Keith Rennie), described as having been born a hundred years too late, is living the life of a cowboy. Frustratingly for her, T.S.'s sister Gracie (Niamh Wilson) is the only non-eccentric member of the household. Absent is T.S.'s older brother Layton (Jakob Davies), killed in a never-discussed barn accident for which T.S. feels responsible and who casts a long shadow over both the film and T.S.

T.S. is contacted by G.H. Jibsen (Judy Davis) at the Smithsonian Museum to invite him to receive a prestigious award for a perpetual motion machine he has created, thus solving at a stroke one of the great mysteries of science. Unable to collect it for obvious reasons, T.S. steals out one night to undertake the journey to Washington alone, mostly in an RV being carried on a freight train. It's on the RV that the film's classiest visual pun occurs.

Spivet's first half-hour is its best stretch. The viewer is bombarded by a jaw-dropping array of enjoyable 3D effects — motes of prairie dust and scary stuffed animals are among them, but the most satisfying are those that spring from the characters' minds, such as T.S.'s device for dropping an egg without breaking. This has been imagined by both T.S. and Jeunet with a precision that is then transferred unerringly to the screen by cinematographer Thomas Hardmeier and stereographer Demetri Portelli (previously responsible for re-creating another young boy's imagination, that of Martin Scorsese's *Hugo*). Larsen's book is full of T.S.'s devices and designs sketches, and these too are reimagined there, lovingly given motion.

His oddball family itself is a subject of mystery to T.S., who understands most things but who cannot, like the viewer, comprehend how two such wildly different parents ever came together. One brief slow motion scene, showing that the film can tackle intimacy with the same attention as it can tackle spectacle, has the parents fleetingly brushing hands in a corridor "as though they were secretly passing seeds to one another." In other words, not only is T.S. a brilliant scientist, he also is a hilarious observer of adult hypocrisies and a poet to boot — his neatly wrought little observations, the work of Guillaume Laurant, are one of the film's minor pleasures.

Catlett stars as a science prodigy making his way across America.

It is testimony to the performance of Catlett, here making his feature debut, that their young prodigy comes over neither as insufferable nor cute. Underneath everything, humanizing T.S., is the painful sense of loss and guilt he feels at Layton's death: "Some things are just meant to die," Dr. Clair sadly reassures T.S., but the boy remains unconvinced. Indeed, Layton, a cowboy figure in his father's mold, will poignantly appear to accompany the young hero at moments of crisis.

Other performances are fine, with Bonham Carter making something satisfyingly complex out of Dr. Clair, a feminist who's ultimately frustrated at having to be a mother. But the one-note G.H. Jibsen comes increasingly to the fore toward the end of the film, and Davis has to camp it up enormously to try to wring something extra out of that note. Indeed, her final, uncharacteristically clumsy utterance smacks a little of screenwriter desperation.

After T.S. escapes from the ranch, the visual high jinks settle down and the film becomes less interesting as he encounters first an aging sailor, Two Clouds (Dominique Pinon), who does an enjoyable-enough turn and whose status as the standard purveyor of wisdom is neatly overturned by T.S.; a truck driver (Julian Richings); and a golden-hearted hotdog stand worker (Dawn Ford); none adds much to T.S.'s story, which is more about its beginning and its ending than the railroad and truck journey between the two.

With *Spivet*, Jeunet supplies an outsider's vision of America that is more critical than celebratory, and there's a fair amount of myth-puncturing on display — among other targets, we find the suffocating weight of cowboy culture, the imagination-stifling conservatism of its institutions and the dangerous distortions of reality TV, a filmic subject on which an embargo should surely now be placed. Luckily, Jeunet and Laurant have enough depth, wit and brio to import new life into such stale subjects. Denis Sanacore's simple, affecting guitar score is used judiciously throughout.

Sales *Gaumont*
Cast *Kyle Catlett, Helena Bonham Carter, Callum Keith Rennie, Niamh Wilson, Jakob Davies, Judy Davis, Julian Richings, Richard Jutras, Dominique Pinon*
Director *Jean-Pierre Jeunet*
105 minutes

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Franco plays a philandering soccer coach.

Palo Alto

Francis Ford Coppola's granddaughter makes her directorial debut with an adaptation of James Franco's short story collection BY TODD MCCARTHY

The best feature film directed by someone named Coppola in a number of years, *Palo Alto* is a dreamy looking, unsensationalized portrait of badly behaved residents of a notably affluent California town. Directed and written by Gia Coppola, who here extends the family dedication to filmmaking into a third generation, this adaptation of James Franco's short-story collection *Palo Alto Stories* deals with such familiar hot-button teen issues as suicide, drugs, drinking and random sex, but from the coolly observational perspective of a curious artist rather than from a hormonal or sociological point of view; creatively, it's almost the polar opposite of something deliberately confronting and self-consciously provocative like Harmony Korine's *Spring Breakers*. Commercial prospects are modest, but it's a very creditable first feature.

Coppola is Francis' 26-year-old granddaughter, and her mother was two months pregnant when her father, Gian-Carlo Coppola, was killed in a boating accident. She graduated from Bard College with a fine arts degree in photography, and the drifting, moody visual approach is what most sets the film apart from the countless other features, indie and otherwise, that have depicted aimless, disaffected and confused teenagers. The soft, ever-shifting visuals lend an almost anesthetized feel to the proceedings that serves as a visual correlative to the frequently drunk and stoned state of the characters, who smoke very strong weed almost as casually and frequently as *Mad Men* smoke cigarettes.

Out of a group of high school students who regularly congregate to get totally wasted at an adult-free house, three soon come into focus as prime subjects of interest. Tall, dark-haired Fred (Nat Wolff) and slighter, blondish Teddy (Jack Kilmer) are best buds with no apparent boundaries and dedicated to abusing every substance within reach. As if auditioning for a remake of David Cronenberg's *Crash*, Fred is first seen deliberately ramming his car into a wall, and his deepest instinct seems to be maintaining his status as the most antisocial a-hole in town.

Going along with it all out of peer pressure if nothing else, Teddy drinks 'til he drops, but not before smashing his car into that of an older woman (Colleen Camp), which lands him a community service gig at the local library.

The boys' sometimes companion is April (Emma Roberts), who by local standards is a good girl by virtue of the fact that she isn't always hammered and orally servicing every guy in school, unlike shameless slut Emily (Zoe Levin). In another place and time, the pretty April would likely be the belle of the ball but here, with little parental guidance and pervasive local debauchery, she's lost and without focus.

Further degrading influence comes in the good-looking form of her twice-her-age soccer coach Mr. B (Franco), who's outwardly upbeat and friendly but takes advantage of her baby-sitting stints at his house to confess his love and put the moves on her. These scenes are icky, as they say, and all too believable.

What would seem to unify all the characters here is an almost total inability to identify and articulate their feelings and then act upon them in any coherent or meaningful manner. The most immediate reasons for this would seem to be lack of any role models or moral strictures combined with the embalming effect of drugs and booze, but this is merely implicit; that Coppola isn't remotely interested in the sociopolitical aspects of the situation is reflected first and foremost in the lack of physical reference points — only the title indicates where the story is set (it's Franco's hometown), and the anonymous streets and parks and backyards that serve as the main settings could be anywhere and not in one of the most intellectually and economically privileged communities in the world.

Whatever is missing from the lives of these aimless adolescents will be up to audiences to decide, but Coppola's own experience and biases unsurprisingly emerge with the tacit suggestion that finding one's own means of artistic expression can provide the best escape from emotional numbness and incoherence.

Along with the allure of Autumn Cheyenne Durald's cinematography, the soundtrack is another major asset here, with songs and musical samplings having been layered and moved in and out in effective ways. Veteran sound designer Richard Beggs no doubt played a significant role in fashioning the complex soundtrack.

The three leads are good in a naturalistic vein. Wolff's compulsive troublemaker Fred is a scary creation, a guy whose behavior is as unpredictable and random as an out-of-control garden hose. Kilmer, whose father, Val, has a bizarre cameo, suggests real sensitivity as a kid with artistic potential, while Roberts glimmers with palpable but unprocessed emotional impulses.

Sales *Pathe International*
Cast *James Franco, Emma Roberts, Nat Wolff, Jack Kilmer, Zoe Levin, Claudia Levy, Olivia Crocicchia, Val Kilmer, Colleen Camp*
Director *Gia Coppola*
98 minutes

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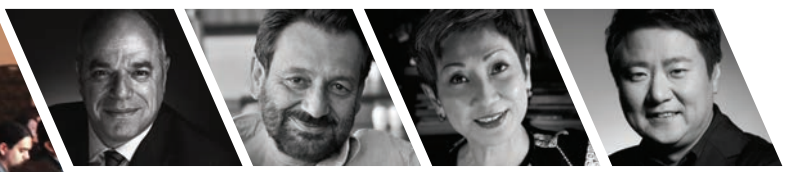

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Harlock: Space Pirate

Popularized in a television series in the late 1970s, Leiji Matsumoto's sci-fi manga classic about a freedom-fighting galaxy outlaw gets a lavish big-screen reboot BY DAVID ROONEY

The film updates the original Japanimation of the 70s with non-stop CGI.

Power up the dimensional oscillator, crank the kaleido converger matrix, prepare the jovian accelerator and, if we must, release the dark matter as we switch to In-Skip jump mode and undo the nodes of time. If that cheesy sci-fi babble means anything at all to you, or at least stokes your curiosity, chances are you're among the manga fans and gamers who will get a kick out of *Harlock: Space Pirate*.

A lavish 3D animated reboot of the culty intergalactic comic saga created by Leiji Matsumoto in 1977, the Toei Animation film is too convoluted in its plotting, firing off great gobs of indigestible exposition and arcane techno-speak. But its impressive production values and pedal-to-the-metal action should get hardcore geeks on board.

An opening text scroll outlines how the human race dispersed across the galaxy as Earth's resources were depleted, but a movement to return to the mother planet sparked the Homecoming War. A governing body called the Gaia Coalition was formed to restore order, its elders declaring Earth an off-limits sanctuary. But one allegedly immortal outlaw, Captain Harlock (Shun Oguri), has been on Gaia's wanted list for a century as he continues to defy federation rule.

A slim-hipped taciturn type with an eye-patch and a cool thatch of facial scarring, Harlock appears to have his own personal wind machine to work his cape and flowing rock-star hair. His ship, the Arcadia, is an impressive pirate vessel with a death's head prow and a tattered Jolly Roger, billowing clouds of black smoke as it plows through space.

Wheelchair-bound Gaia fleet leader Ezra (Toshiyuki Morikawa) dispatches his brother Logan (Haruma Miura) to infiltrate the Arcadia crew and kill Harlock. But once he gains the trust and respect of the space pirates, Logan is awakened to Gaia's corruption, gradually discovering that Harlock's time-reversal mission is Earth's only hope for regeneration. The double agent's divided loyalties cause him to clash with Ezra, stirring up bitter sibling resentments. At the same time, Logan sees reflections of himself in Harlock, a connection that will impact his destiny.

While the basic plot sticks pretty much to sci-fi archetypes and clear save-or-destroy conflicts, the storytelling in Harutoshi Fukui and Kiyoto Takeuchi's screenplay overloads on ever-evolving mission strategies, making it a tad exhausting to follow. The elaborate video-game aesthetic will be a turnoff to some, as will the limited human involvement, but others with the patience to wade through the film's thicket of plot will be entertained.

Director Shinji Aramaki (*Starship Troopers: Invasion*) sticks mainly to a breakneck pace, working with co-editor Ryuji Miyamura to navigate an unusually high number of cuts per scene for an animated feature. But the director has no aversion to pausing over the occasional soapy moment whenever Nami is onscreen. The rich detail of Hiroaki Ueno's production design, and Tetsuya Takahashi's bombastic symphonic score, help make this all in all a slick package.

Sales *GFM Films*
Cast *Shun Oguri, Haruma Miura, Yu Adi, Arata Furuta*
Director *Shinji Aramaki*
115 minutes

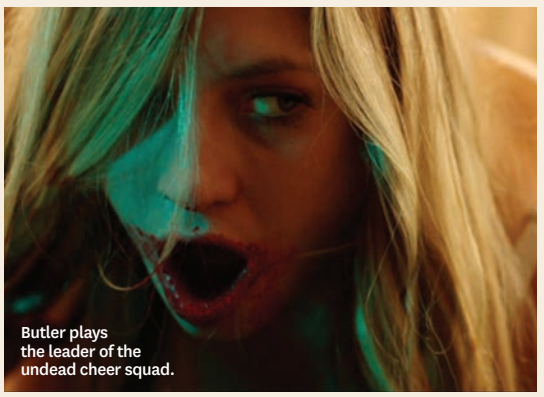
All Cheerleaders Die

Horror auteurs Lucky McKee and Chris Sivertson remake their joint debut feature from 2001, with mixed results BY STEPHEN DALTON

Best known for their separate careers as writer-directors of grisly, gothic, darkly funny horror movies including *I Know Who Killed Me* and *The Woman*, Lucky McKee and Chris Sivertson have reunited to remake their zero-budget directorial debut 12 years after first shooting it on video. Now boasting a glossy and professional look, *All Cheerleaders Die* has been substantially rewritten but still displays some of the amateurish and juvenile flaws of a student film project.

Half affectionate parody and half gory bloodbath, the story takes place in a knowingly familiar screen universe of high-school cliques, uber-bitchy prom queens and arrogant football jocks. There are passing nods to *Carrie* and *Heathers* here, but the overall sunny tone is more *Buffy The Vampire Slayer*. Balancing an ostensibly feminist message with leering close-ups of booty-shaking female flesh, *All Cheerleaders Die* feels almost quaintly innocent in an era of *Mean Girls* and *Spring Breakers*.

Rising Australian star Caitlin Stasey plays Maddy, a high-school outsider who infiltrates the cheerleading squad after her former friend Lexi (Felisha Cooper) dies in an acrobatic stunt on the football field. Apparently motivated by revenge, Maddy concocts an Iago-like plan to turn the surviving cheerleaders against one another, sewing seeds of jealousy between new squad queen Tracy (Brooke Butler) and her star quarterback boyfriend Terry (hunky Tiger Woods lookalike Tom Williamson), who happens to be Lexi's ex.


Butler plays the leader of the undead cheer squad.

But this muddled plot goes off the rails when the cheerleading squad perish in a spectacular car crash, their souls only pulled back from the brink by the Wicca magic of Maddy's witchy lesbian ex-girlfriend Leena (Sianoa Smit-McPhee). Reborn as blood-drinking vampire cheerleaders with supernatural powers and supercharged libidos, the ladies declare war on an increasingly evil Terry and his footballing cronies, culminating in a demented final battle over Lexi's grave.

With its splashy paintbox palette and jaunty pop soundtrack, *All Cheerleaders Die* just about hangs together as a cheerfully goofy romp. The story has some of the pulpy energy of early Sam Raimi or Peter Jackson, but little of their subversive attitude or spiky originality.

The characters are cartoonish, the pacing is bumpy and the plot illogical. Does this matter? Probably not to the film's target demographic, assuming there is still an audience for knowingly trashy semi-spoof horror comedies that appear to be stranded somewhere the 1980s. A guilty pleasure, but instantly forgettable.

Sales *Celluloid Dreams/Nightmares*
Cast *Caitlin Stasey, Brooke Butler, Sianoa Smit-McPhee, Tom Williamson*
Directors *Lucky McKee, Chris Sivertson*
90 minutes

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Young Detective Dee — Rise of the Sea Dragon

Three years after the success of *Detective Dee and the Mystery of the Phantom Flame*, Tsui Hark delivers a prequel tracing the rise of the young Tang Dynasty action hero BY CLARENCE TSUI

Zhao, center, takes over the title role from Andy Lau.

Much has been said about Tsui Hark's first deployment of stereoscopic cameras in his latest outing, and it has proved to be more than just hype. Upping the grandiose vistas of *Detective Dee and the Mystery of the Phantom Flame*, his 2010 Venice Film Festival competition entry (and commercial hit), *Young Detective Dee — Rise of the Sea Dragon* is a visual spectacle from beginning to end, with the Hong Kong-bred, U.S.-educated and now largely Beijing-based filmmaker cramming chases, fights and monsters into most of its 133-minute duration. But this emphasis on relentless action sequences is at the expense of proper exposition of a labyrinthine story, substantial characterizations and the implicit social commentary that Tsui has taken pride of concealing within his genre-driven work.

One of the major problems for *Young Detective Dee* is how Tsui, his fellow story-conjurer (and producer) Chen Kuofu and co-screenwriter Zhang Jialu persist in packing multiple threads into the narrative when the film's prime objective is seemingly set as providing as much scintillating stereoscopic 3D as possible.

The film's title refers to a gargantuan creature that has managed to decimate a massive naval armada on its way to respond to an incursion by a smaller neighboring state. But as that effects-laden opening sequence ends and the Empress Wu (Carina Lau, the only castmember from the first film making an appearance here) demands an investigation into the matter, the sea monster somehow fades away from the narrative. What the young Dee (played here by Taiwanese star Mark Zhao), his Uighur sidekick, Shaluo Zhong (Lin Gengsheng), and his colleague-cum-rival, Yuchi Zhenjin (Feng Shaofeng), have to confront first are gangsters trying to kidnap the beautiful courtesan Yin (Angelababy), who is being served up as human sacrifice; the woman's presence then leads to the appearance of the reptilian beast of the title, which then disappears for long stretches of the film only to return as an afterthought.

The film's high production values struggle to distract the viewer from these flaws in the narrative. Somehow running against the way Dee is shaped in *Mystery of the Phantom Flame* — he is depicted as a headstrong, anti-authority figure who only reluctantly agrees to support the Empress toward the end of the film — the younger version of the detective is actually a meeker, more subservient version of his older self. With Zhao not exactly boasting sufficient charisma as the more experienced Andy Lau, who played Dee three years ago, the upstart detective is imposed with some cartoonish capabilities (he can see the weapons concealed in clothes!) and also provided with incredible life-saving tools (a horse that moves faster in water than on land!).

Sales *Huayi Brothers*
Cast *Mark Zhao, Feng Shaofeng, Carina Lau, Angelababy, Lin Gengsheng*
Director *Tsui Hark*
133 minutes

A Wolf at the Door

An adulterous affair leads to tragedy in this taut Brazilian variation of *Fatal Attraction*
BY STEPHEN FARBER

While *Prisoners*, a disturbing thriller about child abduction, is attracting American audiences, an even darker film on the same theme was showcased at this year's San Sebastian Film Festival. Brazil's *A Wolf at the Door* opens with a mother arriving to pick up her young daughter at school, only to learn that the girl already left with another woman. From that point on, the film takes increasingly sinister turns as it delves into the events that led to the girl's kidnapping. Director Fernando Coimbra has described the film as a modern-day variation on *Medea*, which provides a hint to where this story will be heading. Coimbra also was inspired by some news stories in South America that suggest why the Greek tragedy is not outdated. The film does not take audiences on an easy ride, and it's an utterly compelling and indelible drama.

After the kidnapping, the Rio de Janeiro police interview the girl's mother, Sylvia (Fabiula Nascimento), her father, Bernardo (Milhem Cortaz), and Bernardo's mistress, Rosa (Leandra Leal). These opening scenes are somewhat confusing, as each of the three tells a different version of events, and the stories do not mesh. Later, however, Rosa offers to tell the true story of what happened, and we have to take this version as the only authentic one. Although Bernardo claims that he told Rosa when he met her that he was married, she insists she did not know he had a family until they had begun a passionate affair. Eventually he tries to break up with her to return to his family, but by this time, Rosa has become obsessed with him and also finds herself pregnant.

At this point, the film begins to echo *Fatal Attraction*, with Rosa becoming increasingly deranged as she pursues Bernardo and secretly ingratiating herself with Sylvia and her daughter. The two women strike up a friendship that Bernardo does not discover until much later. Unlike Glenn Close in *Fatal Attraction*, Rosa is a comprehensible and even tragic figure rather than a crazed Medusa. Leal's performance is extraordinary. In the opening scenes, the actress, who bears a resemblance to Annette Bening, is remarkably sensual and alluring, but she convincingly portrays Rosa's gradual disintegration. Rosa's own home life is impoverished and constricted, so she understandably clings to the idea of romance with Bernardo as an escape from her drab existence.

Leal, left, becomes obsessed with Cortaz.

One disappointment is that the film fails to show us much of Rio, but the director clearly wanted to confine us in the narrow, oppressive universe of the characters. In addition to its examination of romantic turmoil, the film also manages to incorporate some timely comments about the dangers of easy access to guns, a theme that must resonate all over the world.

Sales *Gullane*
Cast *Leandra Leal, Milhem Cortaz, Fabiula Nascimento, Juliano Cazarre*
Director-screenwriter *Fernando Coimbra*
100 minutes

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FROM THE DIRECTOR OF
THE BLAIR WITCH PROJECT
It breathes. It hunts. It...
EXISTS

EXISTS

SCREENING

THURSDAY, NOV 7 AT 5:00PM

AMC Santa Monica 6

SUNDAY, NOV 10 AT 11:00AM

AMC Santa Monica 5

SYNOPSIS: Five friends take off for the deep woods of Texas for an epic party weekend. But once there, they come face to face with a vicious beast that may in fact be the legendary Bigfoot. As they fight for survival, they unlock a shocking truth behind a terrifying myth.

DIRECTOR: Eduardo Sánchez (*The Blair Witch Project*)

WRITER: Jamie Nash

PRODUCERS: Mark Ordesky (*The Lord of the Rings*), Jane Fleming (*Frozen Ground*), Robin Cowie (*The Blair Witch Project*), Andy Jenkins

GENRE: Horror

SOME VELVET MORNING

SCREENING

FRIDAY, NOV 8, 5:00PM

Broadway Cineplex 1

SATURDAY, NOV 9, 11:00AM

Fairmont 5

SYNOPSIS: When Fred arrives at Velvet's doorstep – suitcases in tow – and tells her that he has finally left his wife to be with her, his hopes for a new beginning are crushed as Velvet is having none of it. What follows is a passionate conversation that reveals the twisted heart of a fascinating relationship.

WRITER/DIRECTOR: Neil LaBute (*Lakeview Terrace*)

CAST: Stanley Tucci, Alice Eve

PRODUCERS: Tim Harms, Daryl Freimark (*Hairspray*), Michael Corrente, Trent Othick, David Zander (*Spring Breakers*)

GENRE: Drama

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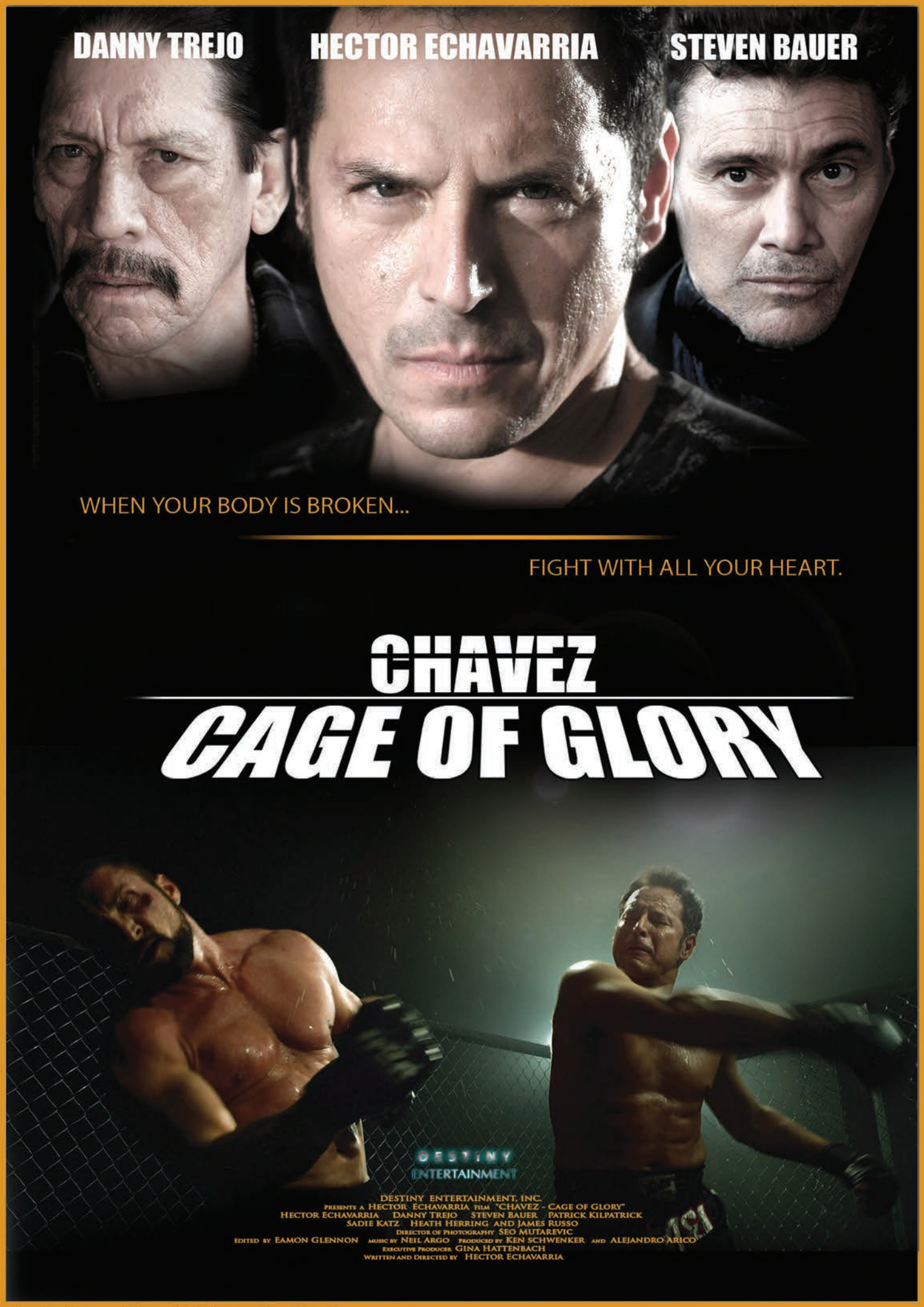
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STEVEN BAUER
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WRITTEN AND DIRECTED BY HECTOR ECHAVARRIA

For International Sales Contact:
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AFM SCREENING GUIDE

TODAY

9:00 AM AMC Santa Monica #1, ***The Magic Snowflake***, Gaumont, 100 mins.; AMC Santa Monica #2, ***Still Life***, Beta Cinema, 87 mins.; AMC Santa Monica #7, ***The Borderlands***, The Salt Company, 89 mins.; Laemmle Monica #1, ***Metalhead***, Picture Tree International GmbH, 97 mins.; Laemmle Monica #2, ***Swelter***, The Exchange, 100 mins.; Laemmle Monica #3, ***Cheap Thrills***, Films Distribution, 85 mins.

11:00 AM AMC Santa Monica #1, ***Red Sky***, Aldamisa International, 115 mins.; AMC Santa Monica #4, ***Cuban Fury***, STUDIOCANAL, 100 mins.; AMC Santa Monica #5, ***Lucky Them***, The Works, 97 mins.; AMC Santa Monica #7, ***Amazonia***, Le Pacte, 85 mins.; Broadway Cineplex #1, ***Instructions Not Included***, Highland Film Group, 115 mins.; Broadway Cineplex #2, ***Patrick***, Bankside Films, 95 mins.; Broadway Cineplex #4, ***Siddharth***, Fortissimo Films, 96 mins.; Doubletree #1, ***Promo Reel***, Films Distribution, 57 mins.; Fairmont #1, ***Enemies Closer***, After Dark Films, 85 mins.; Fairmont #2, ***Dementamania***, Stealth Media Group, 85 mins.; Fairmont #4, ***FINDING MS. RIGHT***, Vision Films, 90 mins.; Laemmle Monica #1, ***Freezer***, Lightning Entertainment Group, Inc., 82 mins.; Laemmle Monica #2, ***No Breathing***, 9ers Entertainment, 110 mins.; Laemmle Monica #3, ***Cubicle Warriors***, Breakthrough Entertainment Inc., 81 mins.; Loews #2, ***Goldberg & Eisenberg***, Jinga Films Limited, 97 mins.; Ocean Screening, ***Mary Queen of Scots***, Picture Tree International GmbH, 120 mins.

1:00 PM AMC Santa Monica #1, ***Green Street Hooligans: Underground***, SC Films International, 93 mins.; AMC Santa Monica #3, ***All Cheerleaders Die***, Celluloid Dreams / Celluloid Nightmares, 90 mins.; AMC Santa Monica #4, ***Bonta 3D***, Golden Network Asia Limited, 80 mins.; AMC Santa Monica #5, ***Foosball***, Film Factory Entertainment, 106 mins.; AMC Santa Monica #7, ***Rock the Casbah***, Pathe International, 99 mins.; Broadway Cineplex #2, ***PPL AFM Promo Reel***, Protagonist Pictures, 20 mins.; Broadway Cineplex #3, ***In Darkness We Fall***, Filmax International, 80 mins.; Laemmle Monica #1, ***Altergeist***, HeckArt Studios, 90 mins.; Laemmle Monica #2, ***A Castle in Italy***, Films Distribution, 103 mins.; Laemmle Monica #3, ***Silent Summer***, Picture Tree International GmbH, 89 mins.; Ocean Screening, ***The Adulteen***, TF1 International, 88 mins.

3:00 PM AMC Santa Monica #1, ***Gaumont Promo***, Gaumont, 60 mins.; AMC Santa Monica #2, ***Alan Partridge: Alpha Papa***, STUDIOCANAL, 109 mins.; AMC Santa Monica #3, ***Le Grand Cahier***, Beta Cinema, 110 mins.; AMC Santa Monica #4, ***The Volcano***, Kinology, 92 mins.; AMC Santa Monica #5, ***Harlock: Space Pirate***, GFM Films, 115 mins.; AMC Santa Monica #7, ***Palo Alto***, Pathe International, 100 mins.; Broadway Cineplex #2, ***Bullet***, SC Films International, 90 mins.; Broadway Cineplex #4, ***Neverlake***, Rai Trade, 90 mins.; Doubletree #1, ***Antisocial***, Breakthrough Entertainment Inc., 92 mins.; Fairmont #2, ***Panzer Chocolate***, Stealth Media Group, 90 mins.; Fairmont #3, ***Skinwalker Ranch***, Highland Film Group, 96 mins.; Laemmle Monica #1, ***C.O.G.***, The Exchange, 87 mins.; Laemmle Monica #2, ***The Brotherhood of Tears***, Films Distribution, 100 mins.; Laemmle Monica #3, ***Authors Anonymous***, Spotlight Pictures, 90 mins.; Loews #1, ***The Evolution of Stem Cell Research***, Red Sea Media, 90 mins.; Loews #2, ***Delivery***, Bleiberg Entertainment, 85 mins.; Ocean Screening, ***Victor Young Perez***, Picture Tree International GmbH, 110 mins.

5:00 PM AMC Santa Monica #1, ***TOM YUM GOONG 2*** (***TYG2***), Sahamongkolfilm International Co., Ltd., 90 mins.; AMC Santa Monica #3, ***Land of the Bears***, Kinology, 86 mins.; AMC Santa Monica #4, ***Out Of Inferno 3D***, Universe Films Distribution Co., Ltd., 107 mins.; AMC Santa Monica #5, ***Chinese Puzzle***, STUDIOCANAL, 100 mins.; AMC Santa Monica #6, ***Hwayi: A Monster Boy***, Showbox/ Mediaplex, Inc., 120 mins.; AMC Santa Monica #7, ***Night of the Living Dead: Origins***, Meyers Media Group, 90 mins.; Broadway Cineplex #1, ***Eastern Boys***, Films Distribution, 128 mins.; Broadway Cineplex #2, ***Sugar Kisses***, 6 Sales, 87 mins.; Broadway Cineplex #3, ***Gagarin, First in Space***, Intandem Films, 113 mins.; Doubletree #1, ***The Levenger Tapes***, New Films International, 93 mins.; Fairmont #1, ***Rough Play***, Finecut, 98 mins.; Fairmont #2, ***Dementamania***, Stealth Media Group, 85 mins.; Fairmont #3, ***A Wolf at the Door***, Mundial, 111 mins.; Fairmont #4, ***Almost Thirty***, KAFilms, 104 mins.; Fairmont #5, ***That Burning Feeling***, Joker Films Inc., 90 mins.; Laemmle Monica #1, ***Attila Marcel***, Pathe International, 106 mins.; Laemmle Monica #2, ***Canopy***, Odin's Eye Entertainment, 84 mins.; Loews #1, ***Dumbbells***, Red Sea Media, 100 mins.; Loews #2, ***Apokalips X***, Birch Tree Entertainment, 95 mins.; Ocean Screening, ***Plastic***, Cinema Management Group (CMG), 98 mins.; Tunnel Post #1, ***Transit***, Electric Entertainment, 92 mins.

Beta Cinema's *Still Life*

7:00 PM Ocean Screening, ***To Hell with a Bullet***, Galloping Films, 107 mins.

TOMORROW

8:30 AM AMC Santa Monica #4, ***Young Detective Dee: Rise of the Sea Dragon***, Huayi Brothers Media Corporation, 133 mins.

8:45 AM AMC Santa Monica #2, ***The Devil's Violinist***, Beta Cinema, 122 mins.; Broadway Cineplex #2, ***Cannibal***, Film Factory Entertainment, 116 mins.; Broadway Cineplex #3, ***Eastern Boys***, Films Distribution, 128 mins.; Fairmont #4, ***The Liberator***, Mundial, 119 mins.;

9:00 AM AMC Santa Monica #1, ***Red Sky***, Aldamisa International, 115 mins.; AMC Santa Monica #5, ***Cuban Fury***, STUDIOCANAL, 100 mins.; AMC Santa Monica #7, ***The Informant***, SND M6 Group, 110 mins.; Broadway Cineplex #1, ***Wrong Cops***, Le Pacte, 82 mins.; Broadway Cineplex #4, ***Viral***, DeAPlaneta International, 90 mins.; Doubletree #1, ***Wolf Creek 2***, Darclight, 106 mins.; Fairmont #1, ***McCanick***, Bleiberg Entertainment, 96 mins.; Fairmont #2, ***The Invoking***, Stealth Media Group, 82 mins.; Fairmont #3, ***Promo Reel***, Films Distribution, 57 mins.; Fairmont #5, ***Perfect Sisters***, Recreation, 100 mins.; Laemmle Monica #1, ***Belle & Sebastian***, Gaumont, 100 mins.; Laemmle Monica #2, ***Angelique***, EuropaCorp, 110 mins.; Laemmle Monica #4, ***i Number Number***, Fortissimo Films, 96 mins.

11:00 AM AMC Santa Monica #1, ***The Scribbler***, Imagination Worldwide, LLC, 86 mins.; AMC Santa Monica #3, ***Baby Blues***, Pegasus Motion Pictures Distribution Ltd, 92 mins.; AMC Santa Monica #4, ***The Love Punch***, SND M6 Group, 94 mins.; AMC Santa Monica #5, ***Mindscape***, STUDIOCANAL, 99 mins.; Broadway Cineplex #1, ***The Wonders***, Lightning Entertainment Group, Inc., 112 mins.; Broadway Cineplex #3, ***Miss Zombie***, Celluloid Dreams / Celluloid Nightmares, 85 mins.; Broadway Cineplex #4, ***Montana***, The Salt Company, 105 mins.; Doubletree #1, ***Panzer Chocolate***, Stealth Media Group, 90 mins.; Fairmont #1, ***Hunting Elephants***, Bleiberg Entertainment, 107 mins.; Fairmont #2, ***Grazing the Sky***, Latido Films, 85 mins.; Fairmont #3, ***Scenic Route***, Premiere Entertainment Group, 90 mins.;

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Sweden: EAT SLEEP DIE
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Thu, Nov 7 at 3:00 pm

Montenegro: ACE OF SPADES - BAD DESTINY
Directed by Drasko Djurovic
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Slovak Republic: MY DOG KILLER
Directed by Mira Fornay
Sat, Nov 9 / 4:00 pm

Bulgaria: THE COLOR OF THE CHAMELEON
Directed by Emil Christov
Sat, Nov 9 / 6:00 pm (with Q&A)

Finland: THE DISCIPLE
Directed by Ulrika Bengts
Sun, Nov 10 / 2:00 pm (with Q&A)

Greece: BOY EATING THE BIRD'S FOOD
Directed by Ektoras Lygizos
Sun, Nov 10 / 4:00 pm

Germany: TWO LIVES
Directed by Georg Maas
Sun, Nov 10 / 6:00 pm (with Q&A)

Iceland: OF HORSES AND MEN
Directed by Benedikt Erlingsson
Tue, Nov 12 / 6:15 pm

The Netherlands: BORGMAN
Directed by Alex van Warmerdam
Tue, Nov 12 / 8:00 pm (with Q&A)

Norway: I AM YOURS
Directed by Iram Haq
Wed, Nov 13 / 6:15 pm (with Q&A)

Slovenia: CLASS ENEMY
Directed by Rok Biček
Wed, Nov 13 / 8:15 pm

Croatia: HALIMA'S PATH
Directed by Arsen Anton Ostojic
Thu, Nov 14 / 4:00 pm (with Q&A)

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AFM SCREENING GUIDE

Fairmont #4, ***Hell Baby***, Red Sea Media, 93 mins.; Fairmont #5, ***Tapped***, Screen Media, 105 mins.; Laemmle Monica #1, ***Dirty Dealing 3D***, Robin Hood Films, 98 mins.; Laemmle Monica #2, ***Tales From The Dark 2***, Edko Films Ltd., 88 mins.; Loews #1, ***Day of the Flowers***, Imagina International Sales, 102 mins.; Tunnel Post #1, ***Paradise***, Mundial, 105 mins.

1:00 PM AMC Santa Monica #1, ***Quai d'Orsay***, Pathe International, 113 mins.; AMC Santa Monica #2, ***Waltz for Monica***, Svensk Filmindustri, AB, 111 mins.; AMC Santa Monica #3, ***Out Of Inferno 3D***, Universe Films Distribution Co., Ltd., 107 mins.; AMC Santa Monica #4, ***Sneezing Baby Panda***, Shoreline Entertainment, 90 mins.; AMC Santa Monica #5, ***Very Good Girls***, Recreation, 85 mins.; AMC Santa Monica #6, ***Commitment***, Showbox/ Mediaplex, Inc., 108 mins.; AMC Santa Monica #7, ***Who Killed Bambi?***, Imagina International Sales, 95 mins.; Broadway Cineplex #1, ***Tar***, Spotlight Pictures, 90 mins.; Broadway Cineplex #2, ***Katherine of Alexandria***, VMI Worldwide, 107 mins.; Broadway Cineplex #3, ***I Am Soldier***, SC Films International, 90 mins.; Broadway Cineplex #4, ***Cerro Torre - A Snowball's Chance in Hell***, Red Bull Media House GmbH, 96 mins.; Doubletree #1, ***Back in the Day***, Screen Media, 90 mins.; Fairmont #1, ***The Happets in the Rainbow Forest***, Latido Films, 75 mins.; Fairmont #2, ***Girl***, RadioactiveGiant / RG360, 90 mins.; Fairmont #3, ***Scintilla***, Kaleidoscope Film Distribution, 90 mins.; Fairmont #4, ***Snake and Mongoose***, American Cinema International, 100 mins.; Fairmont #5, ***Afternoon Delight***, Premiere Entertainment Group, 93 mins.; Laemmle Monica #1, ***Soulmate***, Genesis Film Sales, 100 mins.; Laemmle Monica #2, ***Cinemanovels***, Double Dutch International, 89 mins.; Laemmle Monica #3, ***An American Terror***, Empress Road Pictures, 84 mins.; Loews #1, ***Para Elisa***, Jinga Films Limited, 80 mins.; Loews #2, ***Chemical Peel***, Red Sea Media, 95 mins.

3:00 PM AMC Santa Monica #2, ***The Lookalike***, Arclight Films, 115 mins.; AMC Santa Monica #3, ***All Cheerleaders Die***, Celluloid Dreams / Celluloid Nightmares, 90 mins.; AMC Santa Monica #4, ***Espectro, Darclight***, 115 mins.; AMC Santa Monica #5, ***Special ID***, Easternlight, 115 mins.; AMC Santa Monica #6, ***Inside Out: The People's Art Project***, WestEnd Films, 70 mins.; AMC Santa Monica #7, ***Korengal***, Goldcrest Films International, 87 mins.; Broadway Cineplex #2, ***Gagarin, First in Space***, Intandem Films, 113 mins.; Broadway Cineplex #3, ***Mercury Factor***, Rai Trade, 114 mins.; Broadway Cineplex #4, ***We Gotta Get Out Of This Place***, Lightning Entertainment Group, Inc., 91 mins.; Doubletree #1, ***Palo Alto***, Pathe International, 100 mins.; Fairmont #1, ***Willow Creek***, Kaleidoscope Film Distribution, 90 mins.; Fairmont #2, ***Born to Race: Fast Track***, American Cinema International, 95 mins.; Fairmont #3, ***Kiss the Water***, Fortissimo Films, 80 mins.; Fairmont #4, ***The Knife That Killed Me***, Stealth Media Group, 95 mins.; Fairmont #5, ***Living Dark: The Story of Ted the Caver***, New Films International, 113 mins.; Laemmle Monica #1, ***Camera Trap***, 108 Media, 100 mins.; Laemmle Monica #2, ***Turning Tide***, Gaumont, 96 mins.; Laemmle Monica #3, ***The Disappearance of Eleanor Rigby: Him & Her***, Myriad Pictures, 190 mins.; Loews #1, ***Box Cutter***, Worldwide Film Entertainment, 88 mins.; Loews #2, ***Sleeping Around***, Red Sea Media, 100 mins.; Ocean Screening, ***The Hunted***, Cinema Management Group (CMG), 88 mins.; Tunnel Post #1, ***Army of the Damned***, Screen Media, 90 mins.

Focus Features International's *Sunshine on Leith*

5:00 PM - AMC Santa Monica #1, ***Torment***, Filmax International, 80 mins.; AMC Santa Monica #2, ***Favela***, Moonstone Entertainment, 95 mins.; AMC Santa Monica #3, ***Bonta 3D***, Golden Network Asia Limited, 80 mins.; AMC Santa Monica #4, ***Heavenly Sword***, TriCoast Worldwide, 83 mins.; AMC Santa Monica #5, ***Third Person***, Corsan, 130 mins.; AMC Santa Monica #6, ***Exists***, International Film Trust, 81 mins.; AMC Santa Monica #7, ***One Square Mile***, Meyers Media Group, 100 mins.; Broadway Cineplex #2, ***A Thousand Times Goodnight***, Global Screen GmbH, 120 mins.; Broadway Cineplex #3, ***The Wrath Of Vajra***, Media Asia Distribution Ltd., 110 mins.; Doubletree #1, ***Game of Assassins***, Epic Pictures Group, 85 mins.; Fairmont #1, ***Kiss Me***, American Cinema International, 90 mins.; Fairmont #2, ***The Snitch Cartel***, Premiere Entertainment Group, 106 mins.; Fairmont #3, ***Fly Colt Fly***, Stealth Media Group, 80 mins.; Fairmont #4, ***Apokalips X***, Birch Tree Entertainment, 95 mins.; Fairmont #5, ***Hide and Seek***, Finecut, 107 mins.; Laemmle Monica #1, ***Walking with the Enemy***, Koan Inc., 126 mins.; Laemmle Monica #2, ***Almost Human***, WTFilms, 80 mins.; Laemmle Monica #3, ***The Disappearance of Eleanor Rigby: Him & Her***, Myriad Pictures, 190 mins.; Loews #1, ***Find Me***, Worldwide Film Entertainment, 89 mins.; Loews #2, ***The Priest's Children***, Wide, 93 mins.; Ocean Screening, ***John Doe: Vigilante***, Little Film Company, 90 mins.; Tunnel Post #1, ***A Prayer for Rain***, GFM Films, 93 mins.

7:00 PM - Ocean Screening, ***Viy 3D***, Event Film, 112 mins.

NOV. 8TH

8:30 AM AMC Santa Monica #5, ***Mr. Go***, Showbox/ Mediaplex, Inc., 132 mins.; Broadway Cineplex #1, ***Mandela: Long Walk to Freedom***, Pathe International, 145 mins.; Laemmle Monica #1, ***The Great Passage***, Shochiku Co., Ltd., 133 mins.

8:45 AM Fairmont #2, ***Mourning Recipe***, GAGA Corporation, 129 mins.; Fairmont #4, ***The Liberator***, Mundial, 119 mins.

9:00 AM AMC Santa Monica #1, ***Starred Up***, Independent, 100 mins.; AMC Santa Monica #2, ***Johnson***, The Salt Company, 90 mins.; AMC Santa Monica #3, ***Rigor Mortis***, Fortissimo Films, 101 mins.; AMC Santa Monica #6, ***1864*** (Promo), Svensk Filmindustri, AB, 15 mins.; AMC Santa Monica #7, ***Minuscule, Valley of the Lost Ants***, Futurikon, 80 mins.; Broadway Cineplex #2, ***Beyond the Edge 3D***, Altitude Film Sales, 93 mins.; Broadway Cineplex #3, ***Snap***, The Works, 88 mins.; Broadway Cineplex #4, ***Sunshine on Leith***, Focus Features International, 100 mins.; Doubletree #1, ***Trust Me***, Radiant Films International, 83 mins.; Fairmont #1, ***Cannon Fodder***, Screen Media, 90 mins.; Fairmont #3, ***A Wolf at the Door***, Mundial, 111 mins.; Fairmont #5, ***Hunting Elephants***, Bleiberg Entertainment, 107 mins.; Laemmle Monica #2, ***Three Many Weddings***, Film Factory Entertainment, 95 mins.; Laemmle Monica #3, ***The Double***, Protagonist Pictures, 93 mins.; Loews #1, ***Promo Reel***, Films Distribution, 57 mins.; Loews #2, ***The Evolution of Stem Cell Research***, Red Sea Media, 90 mins.; Ocean Screening, ***Victor Young Perez***, Picture Tree International GmbH, 110 mins.

11:00 AM AMC Santa Monica #1, ***The House of Magic***, STUDIOCANAL, 85 mins.; AMC Santa Monica #2, ***Vendetta***, Intandem Films, 106 mins.; AMC Santa Monica #3, ***The Little Ghost***, ARRI Worldsales, 92 mins.; AMC Santa Monica #4, ***Bonta 3D***, Golden Network Asia Limited, 80 mins.; AMC Santa Monica #5, ***Bethlehem***, WestEnd Films, 99 mins.; AMC Santa Monica #6, ***Oculus***, Focus Features International, 105 mins.; AMC Santa Monica #7, ***The Station***, Rezo, 93 mins. THR

SCREEN
MEDIA

SCREENING TOMORROW – NOVEMBER 7
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8 Decades of *The Hollywood Reporter*

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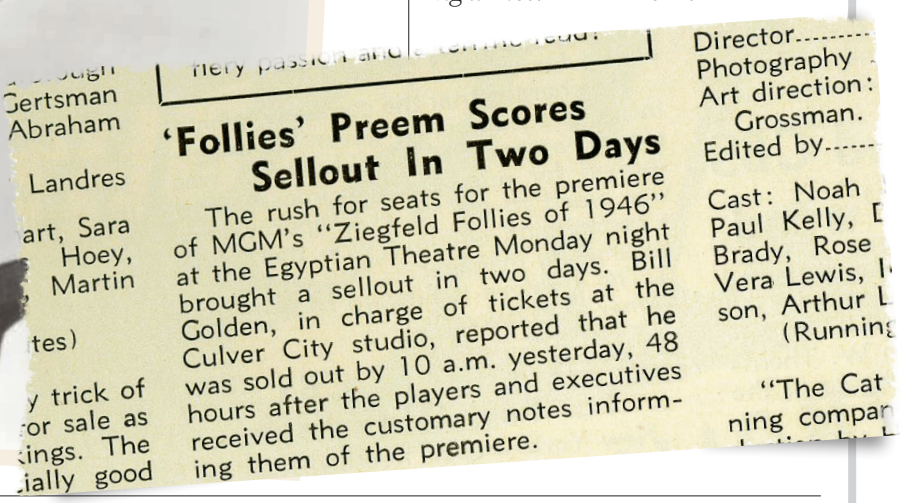
Brice on location in Santa Monica in 1928 for her first film, *My Man*.

Funny Girl Fanny Brice would have been a shoo-in for *SNL*

FANNY BRICE, BORN Fannie Borach on New York's Lower East Side, launched her career in early 1900s vaudeville. Beginning in 1910, along with W.C. Fields and Eddie Cantor, Brice starred in the hugely successful *Ziegfeld Follies*, a series of elaborate Broadway stage productions that later became the basis for a string of MGM musicals released between 1936 and 1945. Brice, whose trademark was the massive hair bow and brightly patterned dress she wore as naughty toddler "Baby Snooks," had a major career boost when she brought the character to radio. *The Baby Snooks Show* broadcast from 1937 until her 1951 death at age 59 of a cerebral hemorrhage. "The Baby Snooks character was the thing that really made her the giant star she became," says Turner Classic Movies host Ben Mankiewicz. "She'd get into costume even if it was just radio." Brice, whose life inspired the Oscar-winning 1968 musical *Funny Girl*, "was a trailblazer," says Mankiewicz. "At a time when women weren't supposed to make us laugh like men, she did it. If she was alive today, she'd be perfect for *Saturday Night Live*." — MEENA JANG



'Follies' Preem Scores Sellout In Two Days

The rush for seats for the premiere of MGM's "Ziegfeld Follies of 1946" at the Egyptian Theatre Monday night brought a sellout in two days. Bill Golden, in charge of tickets at the Culver City studio, reported that he was sold out by 10 a.m. yesterday, 48 hours after the players and executives received the customary notes informing them of the premiere.

Director
Photography
Art direction:
Grossman.
Edited by

Cast: Noah
Paul Kelly,
Brady, Rose
Vera Lewis,
son, Arthur
(Running

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art, Sara
Hoey,
Martin

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2013 AFM LINE-UP

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PETER BILLINGSLEY

THE OUTSIDER

Starring:
TOM HARDY
Directed by:
TAKASHI MIIKE

THE FAMILY FANG

Starring:
NICOLE KIDMAN, JASON BATEMAN
Directed by:
JASON BATEMAN

STRANGE BUT TRUE

Starring:
IMOGEN POOTS, BILL PAXTON, MELISSA LEO, EVAN PETERS
Directed by:
ALEX AND DAVID PASTOR

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